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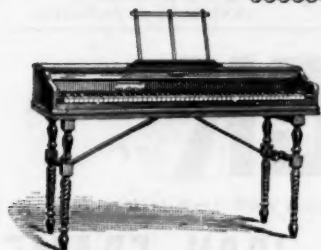
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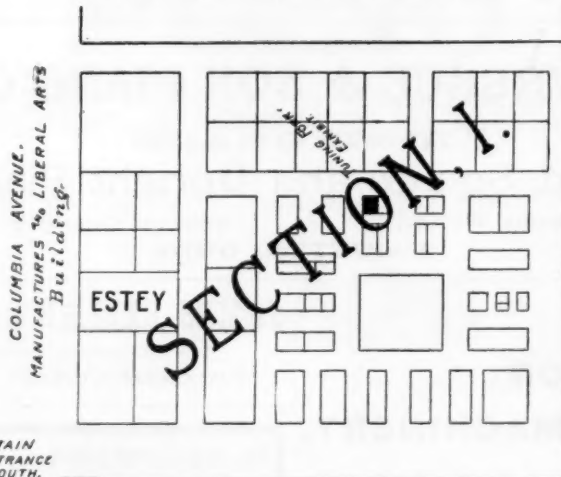
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NEW YORK, WEDNESDAY, AUGUST 23, 1893.

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WE are asked if the celebrated Wieniawski still lives. Henri Wieniawski, one of the greatest violinists who ever lived, died in Moscow April 12 (March 31). He was born in Lublin, Poland, July 10, 1835, and visited this country in 1872 in company with Rubinstein.

TIMES are deadly dull musically, but the air is full of plots, plans and projects. It is said that Abbey & Grau have cancelled their Chicago operatic engagements. But that doesn't prove that the New York season will be dull. In fact we hope and expect a great musical season, and by the law of reaction we should have it. We do not know anything about Mr. Seidl's Philharmonic programs, but we confidently look for an improvement over those of last season. The Boston Symphony Orchestra people have as yet made no sign, and we are totally in the dark as to the scheme of this organization. Much is expected of Mr. Emil Paur, the new conductor. It must be confessed that musical affairs are in a nebulous condition.

LAST winter the opera of "Irene," by the young Portuguese composer Alfredo Keil, was produced at Turin for the first time with great success. The composer was overwhelmed with laurel wreaths and crowns of flowers. Keil, it may be remarked, is an ambitious millionaire, and paid a good round sum for the production of his work. Laden with trophies he returned to Lisbon. His twenty-eight laurel

wreaths and his fifty-one chaplets of flowers were carefully packed up and sent along, in order that he might display to his Lusitanian admirers these proofs of his triumph. A lordly welcome awaited him, speeches, bands, applauding crowds—all were there. Next day the glorified composer went to the custom house to take out his trophies. The customs officers turned to the new tariff and demanded a duty of 80 frs. per kilogram for laurels. Poor Keil was charged with 2,000 frs. duty. Fame comes dear in Portugal. He refused to pay, the press backed him up—all in vain. The custom house would not surrender the goods, and after the legal delay sold them by auction. Keil did not go and bid them up, so they were knocked down to the highest bidder for three milreis, say \$3.

JOHAAN NEPOMUK BECK, whose death in a lunatic asylum we lately announced, was the last survivor of a brilliant period in the history of the Vienna Opera. Born at Buda-Pesth in 1828, he was at first a working goldsmith, but in 1846, when Erl and Formes were singing in that city and accidentally discovered his possession of a remarkable voice, he devoted himself to its cultivation. His success at Pesth encouraged him to go to Vienna, where he made a trial appearance in the "Zauberflöte" and obtained an engagement at Frankfort. In 1883 he visited Vienna, and at the old theatre near the Kärnthner Thor he sang, June 12 and 30, the title rôle in "William Tell;" June 15, "Alfonso," in "Lucresia Borgia;" July 3, the title rôle in "Don Giovanni," and July 8, the "Jäger," in the "Siege of Granada." The result was an engagement for the Court Opera, where he made his début July 16 as "Alfonso." He remained there till 1885, twenty-two years of active service. His last appearance was on May 30 of that year, as "Michael" in "Les Deux Journées."

The last great rôle he created was the title rôle in "Simon Boccanegra." With his retirement vanished the last prop of the most glorious epoch of the Vienna stage. Wildhaven, Lutzen, Tietjens, Liebhardt, Csillag and Dustmaan and Ander, Staudigl, Draxler and Erl were his associates, most of whom are now dead and gone. Beck was a universal artist; for him there was no gap between different styles. He was great in Verdi's operas, so popular during the forties, as well as in classic works, and in the Wagner epoch he appeared as "Hans Sachs" and "Alberich." His conscientiousness toward the public often produced in him attacks of morbid nervousness. Like some of his colleagues, Alois Ander, Staudigl and Emil Scaria, he became insane, the insanity in his case taking a religious form. He was economical and left a property to his widow of 100,000 gulden.

ADVICE TO PUPILS.

AT the late distribution of awards at the Paris Conservatory Mr. Poincaré, the Minister of Fine Arts, took the opportunity of addressing some suggestive remarks to the assembled pupils. In this country where every teacher who has half a score pupils dubs his house a conservatory, it is strange to hear a minister of state revert to the true meaning of the word, as an institution for conserving correct principles. "No system of teaching," he said, "however conscientious, however well approved, however excellent it may be, can escape the necessity of undergoing successive retouchings, and must from time to time be revived and refreshed. The word conservatory does not imply the conservation of everything. But it would be madness, under the plea of reform, to break with whatever of wise and useful is contained in the glorious traditions of the house. It would be the height of madness to imagine that the conservatory can have any other object than to teach its pupils the essential rules of their art, that is, the science of 'diction,' sureness of ear and voice, the grammar and orthography of the profession. Discuss as you like questions of orthography, still the truth remains, that in every art there is a necessity for a definite orthography, fixed principles, logical and general rules."

"It is a commonplace display of coquetry in some persons of talent to disdain the labors of the profession. It would seem as if men were prouder of their natural gifts than of the results of their work. Be assured, however, that artists who undervalue the syntax of their art are not always those who have studied it least; be assured that to condemn it is not enough to make an artist, and that to blame the correctness of mediocrity may prove perhaps that one

does not love the first, but certainly does not raise one above the second.

"The conservatory is not a school of originality and inspiration, for originality is not acquired and inspiration cannot be taught. But to nature, the most original and the most inspired, there can be given method, order, intellectual and artistic harmony. Others receive the benefit of a solid education, which, without endowing them with exceptional qualities, will qualify them later to hold their place. Even before the footlights there are places where modesty does not lose its habitual grace."

In another part of his address Mr. Poincaré speaks of the attacks that have been made on the conservatory, and confesses that it is desirable to breathe into it a new breath of youth.

BOÏTO.

THE "Author," of London, publishes the following verses in honor of Arrigo Boito:

O poet among poets, from a land
Where poetry and music take their birth,
I, but a humble minstrel, kiss thy hand
To greet thee as a king in bardic worth.
Thou whose great name, in music and in verse,
Is wedded to the greatest names we know,
By inspirations lofty, noble, terse,
Through which the flashes of thy genius glow.
Thou, who hast given Goethe's soul to song
And roused great Verdi to sublimer youth,
Shalt find a royal welcome to prolong
Thy praise in poems of surpassing truth.
Among the triumphs by thy genius wrought,
One here shall chiefly to thy fame be sung,
For thou hast clothed our Shakespeare's wondrous thought
In Dante's musical and magic tongue.

—MOWBRAY MORRIS.

By the way when is "Nero" to be finished? Critical authorities who have inspected the score declare that it is one of the most remarkable music dramas of the century. "Mefistofele," Boito's first work, certainly contained great promises which the composer has persistently failed to fulfill. Perhaps he believes that a man can make only one opus magnum in a lifetime, and proposes to pour out the most precious distillation of his talents into "Nero."

A NEW HANDBOOK OF MUSIC.

CH. HERMAN has just published a handbook of music and musicians, which contains over 3,000 musical terms and biographical notices of 1,500 prominent composers. Mr. Herman has added 200 new names not found in any other work. For instance, in Grove the names of Schytte, Schütt, Mascagni, Sinding, MacDowell, Chadwick, Templeton Strong, Meyer-Helmund, Ethelbert Nevin, Enna, Harry Rowe Shelley, Arthur Foote, Percy Goetschius, W. W. Gilchrist, &c., are missing. Besides these Mr. Herman has incorporated the following names: Bartlett, Brewer, Baier, Bassford, Mrs. Beach, Bird, Boekelmann, Bowman, Brandeis, Bristow, Buck, Converse, Damrosch, Dana, Dayas, Eddy, Eichberg, Elson, Emery, Faelten, Fairlamb, Fay, Fillmore, Finck, Flagler, Floersheim, Florio, Foerster, Foster, Giorza, Gleason, Gottschalk, Hattstaedt, Henderson, Herbert, Hermann, Hood, Hoffman, Hyllestedt, Jordan, Joseffy, Rivé-King, Klauser, B. O. Klein, Koffler, Koelling, Krehbiel, Lambert, Liebling, Lynes, Maas, Marzo, Mason, Mees, Mathews, Merz, Mills, Millard, Morgan, Neidlinger, Neuendorf, Osgood, Paine, Parker, A. R. Parsons, Pasmore, Pattison, Pearce, Pease, Penfield, Perabo, Porter, Ritter, Rotoli, Ryder, Schnecker, Schoenfeld, Seeboeck, Seiss, Shepard, Sherwood, Smith, Strong, Thayer, Torrington, Tourjee, Turner, Van der Stucken, Villanova, Westendorf, White, Whiting, Whitney, Wollenhaupt, Zerrahn, &c., in all about 120 to 130 names of American musicians (native born and resident). The book is of handy size and cheap.

The New York College Faculty.—The faculty of the New York College of Music for the season of 1893-4 will be constituted as follows:

Piano Department.—Alexander Lambert, director; Louis Oesterle, D. M. Levett, Gustav Lévy, Dirk Haagmans, Paolo Gallico, Jessie D. Shay, Alice Hore, E. Baraldi, William Ebert, James Abraham, Herman Wetzler, C. Dienstbach and assistants.
Vocal Department.—Carl Prox, Victor Clodio, Mrs. Wisjak Nicolsco, Mrs. Levett, Wilhelmine Ertz.
Vocal Sight Reading Department.—F. Damrosch.
Violin Department.—Henry Lambert, M. Sandberg, Arthur Temme and assistants.
Violoncello Department.—A. Hartdegen, A. Hoch.
Harmony, Counterpoint, Composition, Instrumentation.—C. C. Muller, Dr. S. Austen Pearce.
Organ Department.—Dr. S. Austen Pearce, Herman Wetzler.
Harp Department.—Miss Mathilde Pastor.
Lectures on History of Music.—William J. Henderson.
Operatic Department.—Carl Prox.
Wind Instruments.—Soloists of the New York Symphony Orchestra.
String Orchestra.—Henry Lambert.
Solfeggio Class.—Frank Damrosch.

UP CONDOLA ROW.

EVERY day up the Row I am asked if Theodore Thomas will ever return to New York, and I always answer Celtic wise by another question, "How in the world do I know?" But I don't mind confiding to you privately that I think that next spring will see T. T. in this city, and probably as the conductor elect of the Philharmonic Society for the season of 1894-5. Thomas is sick of Chicago, and despite his two years' contract he will in all probability shake its dust off his Teutonic brogans and turn his face to the rising "Sun." (Anybody who read the editorial paragraph in last week's "Sun" will appreciate this brilliant stroke of humor.)

There is trouble in the Seidl camp, and some of the members of the orchestra declare that it will not go on the road this coming season. It had a hard time of it last season, and Charles Locke was the last straw that broke the camel's back. Mr. Seidl in the meantime enjoys the breezes that blow up in the Catskills, and is as serenely philosophic as of yore. His "Wotan"-like gravity can be disturbed by no journalistic or managerial "Fricks."

Nothing else was discussed on the row last week but the odious scenes of the Garden Theatre Wednesday night last. The swelling tide of gossip finally battered down the doors of the evening journals, and in one—the "Evening Sun," to be precise—many curious statements were made. I happened in at the Garden Theatre Wednesday night, and this is what I saw: "A Morning Call" and Isabella Urquhart and Guy Standing were enough to rile the sensibilities of most audiences, but the audience on Wednesday evening stood it like angels. I wondered why someone didn't "guy" Standing. It was deadly dull, but I suppose the faint hope that Bella Urquhart would do a double-back somersault à la Casino kept many malefactors subdued. She did nothing of the sort, but she posed pelvic-wise, and the women shuddered and the men applauded.

Then a Miss May Bruce, blond, inconsequential, sang Streletski's "Love, I Dream of Thee" very amateurishly, and yet no one murmured. The curtain rang up on a comfortable interior and John Kellard was discovered reading a newspaper. I have an admiration for Mr. Kellard, who has talent and lots of pluck. He, with Olga Brandon and handsome Paul Arthur, wrestled with Brandes' emotional comedy, "A Visit," and then the first mutterings of the tempest were heard. It began like the low hum of a surf breaking on a smooth, sandy beach. Presently it became punctuated with a cough, a hiss, a vacant, idiotic laugh (oh for the name of the owner of one peculiarly silly, sniffling laugh who sat behind me!), a chuckle, a giggle and a snort. This deepened into a pronounced buzz, which finally broke forth into catcalls, yells, handclappings and derisive exclamations.

The doors were all open, and the hum of the streets, the music of the roof garden, floated in, and John Kellard's work was principally pantomime. His voice at no time is strong, and he persisted in deflecting it away from the audience. Paul Arthur, who has a rich, sonorous organ, was easily heard, and so was Olga Brandon, but the audience, or at least a part of it, was beyond restraint by that time. So a panic ensued, and the curtain fell on a scene that would have disgraced that batrachian suburb of Philadelphia yclept Manayunk.

Then John Kellard appeared and made a singularly unfortunate speech, which showed he was badly "rattled." He laid particular emphasis on the fact that he, John Kellard, had never been in an affair of this sort before, which I, of course, believe, and then got off some nonsense about Swedenborgianism, and presumed to criticise Messrs. Brandes' and Archer's play. All this was uncalled for, nor did the audience care a rap about seeing Olga Brandon on the verge of hysterics. To be strictly truthful Mr. Arthur was the only one of the cast who didn't lose his head. Now here comes a funny part of the story. The "Evening Sun" asserts that John Kellard made a remark to the effect that Paul Arthur was to blame for the whole fiasco, for he was "distinctly bad." I don't believe Mr. Kellard said anything of the sort. He has too nice a sense of professional tact to make any such rude remark, apart from the fact that Mr. Arthur was decidedly the best one in the cast, and the only one who could be distinctly heard. Mr. Kellard will in all probability deny the story.

The same journalistic authority is responsible for the statement that Olga Brandon is horrified at being in a variety company, and will sail for home to-morrow. In the name of all that's sensible why didn't Miss Brandon think of all this before she signed with Mr. Grau? She knew full well what sort of a show it would be. Do, Miss Brandon, I conjure you, do sail to-day, and please do not return.

Your place can be easily filled. Useless also to deny that you had been crying. Your face was slippery with emotion.

What do I think of the conduct of that audience? Disgusting, abominable, caddish and boorish. Here are we in the most cultured city of the Union (as we fondly imagine), and yet a lot of well-dressed hoosiers can disgrace us by their vile conduct. John Kellard, instead of stuttering excuses about the play and the performance, should have thrown down the gauntlet and branded the noisy miscreants as blackguards pure and simple. A lot of half drunk, disreputable women, with their tough companions, actually interrupted a performance in one of the best known theatres in the very heart of New York.

Isn't it all outrageous and unheard of? Where was Bob Grau? Where were the police? Where was the management of the house? Every uncultivated brute who made him or her self objectionable should have been ejected and locked up. Mark my words, the precedent is dangerous. It should not be allowed to pass without protest. The vaudeville has come to reign over us with no uncertain voice. Are we to be subjected to the tyranny of a gang of loafers who wouldn't be tolerated in the Wild West? No matter how bad the show was there is no justification for the disgraceful scene that occurred. Incidentally it also revealed the folly of trying to blend two such irreconcilable elements as a variety show and high comedy.

And what went we forth to see? A stout and by no means graceful woman dexterously twirling her draperies to the accompaniment of gorgeous tints. Has New York become hopelessly vaudevillized and has the metropolis lost its good taste and breeding?

I am afraid so. Alice Shaw whistles better than she did, but what of that? The whole show was dreary and the Archer-Brandes play was the one solitary gleam. Serpentine dancing will, I suppose, replace symphonies, and yet we claim that New York audiences are superior in taste. "Poetry of motion," pah! the idea makes me sick. Amelia Glover is as superior to Fuller as Joseffy to Babel, the cowboy pianist.

Ed. Rice sits up late at night studying where he can next take his company for an outing. He has just refused an elaborate invitation from Philadelphia to go over and eat catfish and waffles on the banks of Bonnie Wissahickon Creek. Mr. Rice says that he is taking his company out for quiet, rest, peace, and not for nerve rasping, brain shattering dissipation.

The Sullivans are just now very much in the public eye. They are both trying to appear tremendously unconcerned and "Oh, dear, we've been married some time, you know" sort of behavior. But, somehow or other, it fails to impress any one particularly, as there is an immense amount of billing and cooing going on between John and Rose. I know of half a dozen people who claim the "beat" in this marriage, but nevertheless I must again, with becoming modesty, put in my assertion as having first published the news of the marriage of Rose Coghlan and John T. Sullivan. In point of strict fact, I knew all about the affair before it took place. Don't ask me who told me, for I am trebly pledged to secrecy. One thing, however, I may admit—it was no little bird that played the traitor, but an uncommonly fat and big one.

I will tell you a story, an absolutely true one, about the marriage night of the Sullivans, and one which certainly has its comic side. As Rose Coghlan did not care to spend the early portion of her honeymoon in a hotel, John T. furnished a neat little flat, where, after the marriage ceremony, they could retire far from the madding crowd. All went well, and they were united in matrimony, thence to a quiet place where a friendly bottle was discussed with a few friends, and then the happy twain started for their nuptial nest, followed by the hearty wishes of their companions. They took a carriage, and when they reached home they congratulated each other while ascending the stairs that not even the janitor saw them come in, and that not a servant would be awaiting them with offers of service and a curious gleam in her eyes. Then they reached their flat and John put his hand in his right pocket. No key. Then John put his hand in his left pocket. No key. Then John put his hand in his vest pockets, coat tail pockets, watch pocket, and at last in his pistol pocket. No key as yet.

Then John lifted up his voice and cursed. Rose remonstrated and began searching her own pockets. No key. Suddenly John cried with a gasp of relief: "I have it!"

But he hadn't. It was a valise key. Then they both lighted matches and peered in each other's face. Despair was writ thereon. They tried all the doors and John gave several discreet

rattles. But all of no avail. Then up spake the bridegroom:

"Shall I smash in a panel?" said he, fiercely, and a Sullivanesque sparkle was distinctly seen by his wife in the murky darkness.

"No, don't; don't John, for my sake! The janitor would be sure to hear us and then it would all come out in the abominable newspapers." Mr. Sullivan made a remark that sounded suspiciously like one by which the late William H. Vanderbilt is chiefly known to fame. Then the disappointed, sorrowing turtle doves descended the stairs cautiously, even furtively. When they reached the open air the very stars seemed to mock them and they felt like tears, for the night had almost waned and in the East there was just a tinge of orange, which lighted up the ribbons on Mrs. Sullivan's hat.

And it, too, was orange tinted, but the wearer was blue.

They passed various hotels but had not the courage to go in any of them and sign their names on the register. Just fancy two such blushing, bucolic creatures! "Mr. and Mrs. John T. Sullivan." No! no! anything would be better than that, even to walking the dreary, dun colored streets of Gotham. They turned both with common impulse and started for Madison Square. It, at least, was an idyllic retreat, and rumor said that a nightingale piped amorous lays to belated lovers.

As they passed the Hoffman House some one cried out:

"Hello, John, where are you going?"

It was Charlie Hoyt.

With tears in his voice J. T. explained the sad distress, and tears almost came to the eyes of the author of "A Milk White Flag." He whispered something into the bridegroom's ears, while the bride faced the east and dreamily watched a milkman stealing into the shadows of Twenty-fifth street.

A loud, satisfied "Ah!" of relief was heard and Mr. Sullivan shook Mr. Hoyt's hand in a very warm fashion. Then he turned and said a few words to his wife and the trio faded into the ladies' entrance of the Hoffman House.

Five minutes later Mr. Hoyt stole down stairs, and he softly whistled "The Wedding March," from "Lohengrin," as he asked the night clerk for another room.

And then there rose on the morning air the clear note of the lark, and a policeman awoke in the foreground, and it was morning.

It is bad enough for the Casino to endure the fiscal troubles it is just now doing, but to be robbed by a gentleman of color is very sad. I have heard of burglars being seduced by the wine cup and being caught red-handed on the premises. But this Casino sneak thief must have a rare musical temperament, for he couldn't resist the temptation of just touching a mandolin with loving fingers, and so he was detected. It seems a pity to cage such a virtuoso.

"Bill" Hoey has shaved off that famous beard, but somehow or other I advise him to grow it again. The Hoey family naturally run to beards; besides W. F. would lose his characteristic tramp look on the stage if he went bare faced.

Philadelphia Music and Drama is no more. It is now Stage Land. This new title is a decided improvement.

Yachting caps are now en evidence every day up the Row. Sunburned, hardy looking actors stroll listlessly about, giving the casual passerby the notion that they have struck a fleet of wealthy yachtmen off on a land spree. But the caps cost but one bone, and the tanned features are the result of a trip to the Iron Pier. All that freckles has not silver.

The philosophical barber in the Gilsey House was in a musing mood Monday. The Wagnerian barber and the magical barber were busy, so the blond countryman of Schopenhauer opened his heart freely to me. "Do you see that group of actors over there?" said he, as he gently caressed my skull with his fists. "Well, if the whole eight or ten of them were stood on their heads not \$5 would drop from their pockets." And then the philosophical barber chased the solitary trained fly in the room, while I sat and

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FRANK H. TUBBS, Musical Director.

wondered if this were so. Really, times are so hard that soon a financial bulletin will have to be started to keep the Street informed of the fluctuations of the money market. "Tuesday, August 15: Money easy at 11:30. Ham and eggs registered bonds selling below par. 12—Midday: Market feverish; perishable crops being squeezed by the bulls. 12:30 P. M.: A bullish feeling at Nick Engel's; schooners being closed at a loss; slight panic at Bangs'. Wurzburgers preferred being slaughtered. 1 P. M.: A nervous crisis at hand; clam cocktails at Shanley's being sold at a frightful cut; great excitement; Gondola row shaken to its centre; bears on top; bulls all jagged: Congress must do something to relieve the strain; I O U's being used instead of currency; great general distrust; two well-known Jambons buying up all the floating free lunch route paper; securities below par; where will this end?" This is what we may expect if the financial strain lasts much longer.

There is a bottom to all misfortunes, a point which one reaches where hard luck leaves the domain of dismay and becomes ludicrous. Such a condition of affairs was reached by "Pete" Dailey and Frank Tannehill one bright, hot, dusty summer's day several years ago. It was in Boston, and the twain had been to the races and played with unvarying ill luck. Finally, every available cent being exhausted, the two hard working boys walked wearily homeward, and meditated as they ploughed up the dust on the mutability of fortune and the prospects for a hot supper. Finally, footsore, perspiring, and with tongues cleaving literally to their palates from thirst, they entered the street wherein they abided by night. As they feebly approached their hotel and calculated the chances of being refused the use of the "slate," a peddler, a full fledged gentleman of Hebraic descent, approached and said, in the true "Yiddish" Galician accent: "Do you want to buy a nice pocketbook, gentlemen?" "Pete" looked at Frank and burst into tears, while his companion turned his face to the wall and sobbed. Then Dailey wiped his eyes, touched with reverent fingers the hump on the peddler's shoulder (I purposely withheld the fact that he was humpbacked) and then beckoned to Frank, and the pair withdrew so silently that the peddler was left in the middle of the sidewalk rubbing his eyes and wondering if he had really encountered two wraiths. The next day "Pete" pawned his good resolutions, went to the track, played Fly-by-Night for place, won \$13, and returned to New York on a special train. That is his story.

The Germania Theatre on Eighth street is now under the direction of Adolf Philipp, favorably known to the patrons of Amberg's Theatre. Mr. Philipp makes no vain promises, but purposes giving his public a set of plays depicting German life in New York. In a word, he yearns to become the Harrigan of Gotham's German contingent, and has engaged a first-class company, all of them old favorites, such as Max Lube, the only inimitable man with the smile, Unctuous Ranke, Rudolph Sinnhold, Gerold, Otto Meyer, Eugenie Schmitz, Arthur Eggeling and others. I hope the venture will be successful. The only hope for the future in dramatic literature is in this trend—the verities, not hollow theatricalism and worn out, stupid symbols. "Let us have life" should be the motto of the new dramatist. Mr. Harrigan worked to that end, and crude as some of his work indubitably is, it has more vitality than the puffed up, hollow, phrasemongering productions of the so-called art-for-art school. Give us truth, Mr. Philipp, in your work and we will be grateful. The New York Teuton has yet to be exploited, for the happy, silly German of the stage, with his eternal yodel and impossible dialect, exists nowhere in the world but on the boards.

When an item of news bobs up into view in this despairingly hot weather, with what eagerness is it not seized, commented upon, viewed from every point—in fact, literally wrung out and sucked dry. That is the reason why Isabella Muldoon, the Liverpool serio-comic, gets a half column when she acquires a "jagolino," that is, a petite jag. In the cold season she would be dismissed with a line in the police news, and under the caption, "Drunk and Disorderly." When that well-known frequenter of Gondola Row, Jerry Musk, gets a new necktie, why, he's surely good for a lengthy paragraph, to coin an inadmissible expression.

You may, perhaps, understand then the joy that flooded my sultry soul when I heard that Lillian Russell and T. Henry French had agreed to disagree. The blond beauty of burlesque (beg pardon, opera comique—the alliteration snared us) has had offers from Paris, London and New York. Gilbert has bowed in lowly fashion to her, and besought of her to deign to cast the intelligent glare of her imperial optics on a new opera written especially for her. Audran has actually finished a work for her, and is persistent in his claims that "tout Paris" is clamoring for her. To listen to this distinguished fabricator of music one would surmise that Lutetia had a castoria-like thirst for Lillian, and is crying for her and will not be comforted. My own pet theory is that Russell

will never know what struck her if she is so foolish as to beard the lion of opera bouffe in his lair. She is not chic enough for Paris. Better tap London first and then return to New York, which loves her, rent the Casino outright and remain with us permanently.

Speaking of Russell reminds me of another queen, the one with the "still, small voice" (her voice is still small), but who is to the manner born. Marie Tempest, by the grace of God a delightful little wretch who has the magnetic spark that drives tornadoes, electric motors and attracts audiences to Mr. Roseborn's Casino. Marie arrived here last Friday looking as spick and span as a newly laid duck egg. She will attack the score of "The Algerians" at once.

A contemporary made the astounding statement that next season "Bob" Cutting "will have minor parts."

And now has arrived the season of clambakes and open air performances of Shakespeare.

I met Fred Schwab, the manager-critic last Friday. He had just stepped off the Fuerst Bismarck. He wouldn't commit himself about Sofia Menter or Sapellnikoff, but declared that London and Paris were abodes of dullness. He also told me the astounding statement that De Pachmann spent \$600 for his passage across the Atlantic ocean. The dear little shaven darling who delicately disports with the treble and bass clefs of the Chickering grand actually came over in the bridal chamber of the steamer, probably because, with that inverted humor of his, he was recently divorced.

Alexandre Guilmant.

THIS distinguished French organist will make his first public appearance in this country in Festival Hall, Jackson Park, Chicago, Thursday afternoon, August 31 at 3 P. M. Mr. Clarence Eddy has been largely the cause of Mr. Guilmant's appearance in this country. Certainly Mr. George Hollow Wilson had nothing to do with his advent. Alexandre Guilmant is a Frenchman, and was born at Boulogne, March 12, 1837. His father played the organ of St. Nicholas' for nearly fifty years, and it was there, under his direction, that the younger Guilmant began his musical studies.

He studied harmony with Gustavo Carulli, was an eager student of musical literature, and practiced diligently on the organ, often eight or ten hours at a time with locked doors, tiring out a succession of blowers.

At twelve years of age he began to substitute for his father; at sixteen he became organist at St. Joseph's at Boulogne, and began composing organ music, his first composition, a solemn mass, being performed at St. Nicholas' when Guilmant was but eighteen years of age. Other works followed in rapid succession, and in 1857, when the young professor was but twenty, he was appointed choirmaster of St. Nicholas', conductor of a local musical society, and was otherwise becoming well known in his profession.

In 1871 he took up his residence in Paris as a central point, from whence he was constantly called upon to dedicate new organs, both in England and France. The position at La Trinité being just made vacant by the death of Mr. Chauvet, Guilmant was appointed organist.

At the present time Guilmant is quite as popular in England as in France, and makes many trips a year across the Channel. It has been his custom for many years to visit London in December and in Lent, when great crowds congregate in the large English churches to hear him play.

Among the well-known organs dedicated by Guilmant are the one at Notre Dame, for which his "Marche Funèbre et Chant Sérénique" was especially composed; the organ of St. Louis of France at Rome, Italy, and the famous organ of 120 speaking stops in the cathedral at Riga, Russia. While in Rome Pope Leo XIII. gave Mr. Guilmant a special audience and made him a Commander of the Order of St. Gregory the Great.

Although well known himself as a composer, Guilmant is so thoroughly an artist that he never permits his personal success to intrude upon the public, but subordinates the composer always to the interpreter, rendering the great works of the masters, whom he has so faithfully studied, with a power, refinement, and versatility which has made him so deservedly renowned.

Among his own works should be mentioned the series of compositions known as "The Practical Organist," his symphony for organ and orchestra "Four Organ Sonatas," "Balthazar," a lyrical scene, with solos, chorus and orchestra; "Christus Vincit," a hymn for chorus and orchestra, harps and organ; also a number of motets, masses and choruses.

He will doubtlessly be heard in this city in the fall.

Dessau.—A memorial to the composer Friedrich Schneider was unveiled May 27 in the presence of the duke and numerous singing societies. Major von Vignau has been appointed intendant of the Court Theatre and Court Orchestra.

The Model Performances at Gotha.

EUROPEAN HEADQUARTERS OF
THE MUSICAL COURIER,
BERLIN, W., Linkstrasse 17, August 2, 1893.

WELL, here I am back from Gotha, the residence of Duke Ernest, of "Diana of Solange" fame, the city with the first German crematorium and the town in which the best German bologna sausages are manufactured. Otherwise the place has little or nothing to commend it to special attention, except its beautiful surroundings, and of these I was unable to perceive much, as it rained almost incessantly from Thursday to Monday last, the days of the performances. Nevertheless, my stay was a very interesting one, and I by no means regret having gone.

It was not quite Bayreuth, but an attempt at something like it, although in an entirely different style and on a more general, not specifically Wagnerian, basis. Also did I meet many of the old Bayreuth *habitués*, but more among the general and yet distinguished public than just among my *confrères*, as the press had not been invited; and the expenses for the trip, the rather steep price of the seats, and above all the exorbitant rates of hotel life at a town which has no Chicago accommodations, kept many an otherwise important journal from sending to Gotha a special representative. Still there were some of the old guard. Foremost, of course, Paul Lindau, the ever young, gay and witty; then there was George Davidsohn, of the Berlin "Boersen Courier," the rich, polished, still handsome and well dressed old bachelor, who is never wanting anywhere; next, the portly, boisterous, attention-claiming Wilhelm Tappert, of "Das Kleine Journal," of Berlin, a man who wears his hair à la Beethoven-Rubinstein, out-rivalling both of them in this one respect, and a fellow who could out talk Karl F. Witte, which in my estimation means the pinnacle of rhetoric; still further, there was old Professor Engel, of the "Vossische Zeitung," one of the best, and Ludwig Bussler, of the "National Zeitung," one of the most reliable music critics of Berlin.

Other cities were also represented, especially Vienna, from whence had come Freg, Frischauer, Knauer, Gross, Herzog and Baron von Schöneich. From Leipzig there were Bernhard Vogel and Prof. Martin Krause, the latter representing the Leipzig "Tageblatt," the "Cologne Gazette" and the "Hallesche Zeitung," three important papers. Furthermore I noticed Humperdink, the composer, who was there for the "Frankfurter Zeitung," and Magnus Josefson, of Stockholm, who writes for some Scandinavian papers.

Of other distinguished people who were there I must mention first, according to the laws laid down by the Gotha Almanach, besides our alleged host, Duke Ernest of Saxe-Coburg-Gotha, the Grand Duke of Saxe-Weimar and the hereditary prince, and H. R. H. the hereditary Princess of Saxe-Meiningen, and I hope no one will accuse me of toadying if I state that the latter lady, Charlotte, the handsomest of Emperor William's sisters, is as simple and unassuming in manners as she is *distinguée* in appearance and interesting in conversation.

Of artists other than those who took part in the performances I noticed Rosa Sucher and Elise Kutscherra, of Berlin; Clementine Schuch, of Dresden; Julia Koch-Bossenberger (with her husband), of Hanover; Duncan-Chumlford, of Leipzig; Perran, the splendid baritone, and Erl, the no less remarkable tenor, of Dresden; then Conductors Kryzanowski, from Prague, and Richard Strauss, from Weimar, from which latter city had also come Bernard Stavenhagen, resplendent in a new gray suit, probably to match his newly composed piano concerto, which he will perform in Leipzig for the first time next winter. The guild of actors was likewise not unrepresented, for I saw Robert Nihil, of Vienna, with his Booth-like features; Hans Meery, well remembered in New York; the dark eyed and passionate Alma Renier, of Berlin, and the former Miss Anna Fuehring, now Mrs. von Strantz, the tall wife of the ex-director of the Berlin Royal Opera House, who was there with her dethroned but by no means abject husband, a youth who celebrated his seventy-second birthday anniversary on the very day that the two prize operas saw the light of the boards for the first time. I would venture to predict that

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they will never live to see his age, but I don't want to anticipate in this report, and prefer to travel in easy going stages.

With all that, I came near forgetting the most important visitors to Gotha, as far as the immediate future of these very prize operas is concerned; I mean of course the music publishers and the theatre intendants and directors of opera houses who were there—the ones to buy the score, the others the rights of performance, if the novelties would please them or the public. Well, I spoke with Hugo Bock, of Bote & Bock, the most important of all of them, and he agreed with me that "Evanthia" would not draw and that "The Rose of Pontevedra" was the most outrageous stuff, both as to libretto and music that had ever been crowned with a prize. Regarding the latter work he told me that before the performance he had offered the composer on speculation 4,000 marks, but that after having heard the work he was glad that his offer was sneeringly rejected, as he would not now give 400 marks—in fact would not have it at any price. It was bought, however, by Dr. Abraham, of Leipsic, the proprietor of the Peters' editions, who the next day on the open street, in a pelting rain, tried to convince me that the opera was just the right thing for the Americans. I got very wet, but by no means convinced. Then there was Fuerstner, of Berlin, who made a good deal of money out of Wagner and is lately going in for "Leoncavallo," but would not nibble on Forster. The younger school of music publishers was ably represented by Mr. Brockhaus, of Leipsic, of famous old name as far as the *Conversations-Lexicon* line is concerned, but who only lately branched out into music publishing. He is energetic and enterprising, and I doubt not will soon come to the fore.

The intendants I saw were Von Bronsart of Weimar, Von Gilse of Hanover, and Von Vignau of Coburg, while Berlin was well taken care of by Henry Pierson, Count Hochberg's amiable and trustworthy right-hand man. The directors present were Max and Eugene Staegemann, of Leipsic and Düsseldorf respectively, and Gettke, from Elberfeld. There may have been others and also other personages worthy of mention, but I have to content myself with enumerating those I saw and knew, for the handy visitors' lists which in Bayreuth are constantly sold on the streets were conspicuous through absence in Gotha.

Now, however, you may want to hear something about the performances which brought all these people and a good many more to the old opera house in the old town. Well, they were announced in all the papers of the now united empire as *Musteropernaufführungen*. Please don't get frightened at this truly German word combination, for I shall try to translate it. I say try, for in truth I don't know exactly how to translate it. It admits of two different versions, as it may mean in English both "model performances of operas" and "performances of model operas." Those who went to Gotha with the latter meaning in their mind must have been somewhat disappointed, at least as far as the two prize operas are concerned; while the two old works, Cherubini's "Medea" and Boieldieu's "Red Riding Hood," seem to have stood the test of time remarkably well, for they made a surprisingly deep, favorable and lasting impression even after so many years, seemed by no means antiquated and deserve the designation of model operas to the full extent of the meaning of that term.

Those, however, who had made the pilgrimage in order to hear "model performances of opera" had every reason to congratulate themselves upon having ventured upon the trip, for I can assure you that, considered as a whole, I have never heard better or more satisfying performances of such difficult works and different styles as this short cycle comprised.

As for the proceedings themselves they opened on Thursday night with a performance, under Felix Mottl, of some Thuringian national tune which one of the Berlin critics in my vicinity came near mistaking for the "Medea" overture. It was, however, merely the signal that Duke Ernest had entered his screened private box. A triple *tusch* by the orchestra brought him bowing to the front, and a portion of the audience rose to their feet to do homage to their sovereign. On the whole, however, Duke Ernest is not always taken so very earnestly by his subjects, either as a ruler or as a composer, and even one of the Gotha papers surprised me by the frankness of its speech in this respect. Carl Sonntag, the actor, however, made himself a trifle ridiculous by a prologue which he let loose on this occasion, and which for bald and outright toadying outrivaled anything I have heard even here in Berlin. The thing became all the more ludicrous, as it is an open secret that the greater part, if not all of the expenses and deficit of these model performances are being born by some *nouveau riche* who only lately has been knighted, made a chamberlain and decorated with the Comthur's Cross and Star of the First Class by the aged Duke, who therefore lent little more than his name and his theatre for the occasion. This court opera house is not very large (with about 1,200 seats) nor very handsome, but of good acoustic properties and well equipped as to stage machinery and other accessories. Although so many strangers were in Gotha the house was by no means sold out during the first two performances, and only the *première* of the two prize operas drew an audience which completely filled the auditorium.

The real "Medea" overture in F minor was performed admirably and with great verve by the largely augmented but not altogether homogeneous orchestra, who did magnificent work under Mottl's direction all through the evening. If I were one of the "learned critics" I should now proceed to tell you all about Cherubini's having been born in Florence in 1760 and died in Paris in 1842. I should treat you to the novel discovery that he was an adherent of the Mozart and Gluck school, a fact which you and I could very well hear and notice when you listen to the performance of one of his works, but one which your "learned critic" has to read up in his Naumann or elsewhere. I should also tell you that "Medea" was brought out in 1797, where it was brought out and who sang in the first cast. All of this and much more "ancient history" you can, if the thing should happen to interest you (a fact which I am inclined to doubt) read up in your private musical library, or, if you have none, in the Astor Library, just exactly as your "learned critic" does before he gives it to you and surprises you with his vast stock of musical learning, while in reality and in many instances he would not be able to tell you what key it is written in when you put the score before him, let alone when he has nothing but his ears to guide him. However, although I personally never made much use of the "learned critic's" paraphernalia, and lay no claim to the title, I don't want to give all the secrets of the profession away, and therefore return from New York to Gotha.

"Medea" is really a most powerful work, musically as well as dramatically impressive to a degree, effectively written for the chorus and finely orchestrated. The storm scene, which introduces the third act, is a sweeping and rattling good piece of early orchestral painting, and the whole opera is undoubtedly Cherubini's *chef-d'œuvre*. In France the work is no longer given, but some of the larger opera houses of Germany still have it their repertory. Why it is not oftener produced than in reality is the case is not because the opera or Cherubini is antiquated, but simply because "Medea" requires a representative of the title part such as one but rarely finds nowadays. It is, with perhaps the sole exception of "Isolde," the most difficult and exacting dramatic soprano part I know of. That Miss Ida Doxat, of Leipsic, sang and acted the part in the ideal manner in which she carried it through unflinchingly from beginning to the end stamps her as a first-class artist in more than the usual meaning of that often misused term. She was really phenomenal, both vocally and histrionically, and she took the whole house by storm.

Georg Anthes, the Dresden tenor, has a good tenor voice, of baritone timbre, however, and he sings cleanly and with taste. His acting, though, is weak and he made up like a youth of eighteen instead of a man of "Jason," the warrior's type, who moreover is the father of two children and lives in bigamist second marriage with "Dirce." Boys don't do that kind of thing. "Dirce," represented by Mrs. Henriette Mottl-Standhartner, the Karlsruhe conductor's lovely looking blond wife, was indeed handsome enough to tempt a "Jason" or anybody else into bigamy, but when she sang the charm was gone for me—she sang false. Our old friend Theodore Reichmann looked handsome enough to kill as "Kreon, King of Corinth," but vocally he could hardly do himself justice, as the part does not lie well within the better portion of the compass of his voice.

The greatest praise is due to the chorus who sang magnificently, and it must be confessed that their part, especially for the female portion, is by no means lenient.

The stage management was in the hands of August Harlacher, of Karlsruhe, and he as well as everybody else really deserved the triple recall before the curtain they received after the last act.

Mottl actually surprised me. He is indeed much better in opera than in concert, and although at best not a very graceful or inspiring conductor, in "Medea" he came up to his Bayreuth "Tristan" standard and conducted with fire, verve and enthusiasm, which latter carried him away so irresistibly that he knocked down one of the lamps of his conductor's desk and came near causing a panic.

I almost forgot to mention that the recitatives which replace the original dialogue in "Medea" were composed in most musicianly style and correct manner with taste and spirit by the late Franz Lachner, and that they add not a little to the effectiveness of the work.

Friday was, as at Bayreuth, a day without performance, but it turned out to be an unlucky Friday, for it poured all day long, and conversation, cards and billiards were the only pastimes to be had. I was, however, fortunate enough in having been able to spend the greater portion of the day in the company of Levi, Schuch, Lindau, Professor Krause, Pierson and a few other equally choice spirits and interesting fellows.

Saturday evening brought Boieldieu's "Le Chaperon Rouge," the most charming, idyllic, morally elevating and mentally satisfying French opera I know of. Given in the most polished and refined style imaginable under Hermann Levi's delicate and yet so decisive baton, staged most admirably with taste and skill and sung and acted by real artists with utmost care, love and display of all their powers, it was a treat which must have delighted the heart

of every musical *gourmet* present. Boieldieu's music is as graceful as Cherubini's is severe, but by no means less noble or interesting. The pretty overture is descriptive of the tale of "Little Red Riding Hood," which you all know from your childhood days, and the composer in an early and very successful attempt at program music intersperses the score with the following explanatory comments:

Le petit Chaperon rouge se promène dans le bois.
Le loup aperçoit le petit Chaperon.
Dialogue du loup et du petit Chaperon.
Le petit Chaperon raconte au loup, qu'elle va chez la mère grand.
Le loup se met en course, pour arriver avant le petit Chaperon chez la mère grand.
Le loup frappe à la porte.
Le mère grand demande: "Qui est là?"
Le loup répond: "Le petit Chaperon."
Tirez la bobinette!
Entrée du loup contre-fesant le petit Chaperon.
Conversation du loup.
Effroi de la mère grand, en reconnaissant le loup.

In the opera itself the "Little Red Riding Hood" is changed into a sweet girl of eighteen, named "Rose," whose virtue is unassailable as long as she does not part with a talisman—a little red bonnet which a hermit has given to her. The hermit is the old granny of the fable, and the wolf is metamorphosed into a handsome baron who has an eye to rustic beauty of tender years. Of course he does not succeed with "Rose," although in the last act it looks like a close fight and honors about even; but as usual the hermit appears at the right moment and marries the little girl to the virtuous tenor, in this case a count in disguise.

Miss Marie Renard, of Vienna, proved the most charming little "Rose" you can possibly imagine. She was perhaps not quite so coy and innocent as Boieldieu's little heroine, but she certainly was charming and sang to absolute perfection. "Baron Rudolf," the wolf, fell to the lot of Karl Scheidemantel, of Dresden, who gave a vocal performance of the greatest merit, and all the more praiseworthy as the part is written somewhat high for a baritone and is of considerable difficulty. His acting, too, was of undeniable superiority, and altogether the couple carried away the chief honors of the evening together with Levi. The others, however, if of less importance, were of equally high standard. Dr. Raoul Walter, of Munich, the son of the well-known baritone, Walter, of Vienna, is really a first-class artist and tenor. He only lately changed his original profession, that of the law, for that of the stage, and he certainly did well. The "Hermit" part was magnificently sung by the basso, Franz Schlosser, of Coburg; the "Schoolmaster," well represented by Gottfried Mahling, of the same city, and his fiancée, "Nannette," most exquisitely sung and acted by Miss Johanna Borches, of Munich.

Chorus and orchestra again were superb and the stage management as well as the entire *mise-en-scène*, especially in the second act, most effective. All hands were called out several times after each of the three acts, but Levi and

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Among the faculty are: S. B. Mills, Minor C. Baldwin, M. D., Jul. E. Meyer, V. A. Benham, L. G. Parma, F. Tamburello, L. Ricca, S. Herzog, I. Niedzielski, E. Scharwenka, &c. SEND FOR CATALOGUE.

Stage manager Harlachner consented to appear only after the last fall of the curtain.

Sunday at last saw the *première* of the two one act prize operas "Evanthia" and "The Rose of Pontevedra." Everybody of course was on the tiptoe of expectation, as nobody had been allowed to attend a single rehearsal, and as the most contradictory rumors of all sorts were afloat all day long. Well, my honest and quite decided conviction after one hearing, which, however, I deem quite sufficient in this instance, is that neither of the two works deserves a first prize, and that if among the 124 operas sent in for competition nothing better could be found than these two crowned works the present era of musical productiveness is a most mediocre one.

On talking over the situation with Levi, Mottl and Schuch, three of the judges, I found that they were of the same opinion. They agreed among themselves and with me that no prize should have been awarded at all, but then that would have spoiled the Duke's and Hortogensis' convictions, and moreover, there were other judges besides these three. Again, we all agreed to the fact that "Evanthia" (accent on the third syllable), though suffering from a weak, goody-goody libretto, was at least the work of a genuine, painstaking, earnest and hard-working musician, but that the "Rose of Pontevedra" was as common, vulgar and blatant musically as the verses were bad and the whole action immoral and indecent. Levi especially was very severe on Forster's work and made no secret of the fact that the prize had been granted when he was in Italy on leave of absence and therefore unable to protest against the decision. Both Mottl and Schuch concurred in this judgment, and said that they preferred another and far better work, whose composer, however, had to be satisfied with a mere "honorable mention."

The impression created upon the general and very representative public present seemed to me also about the same as the one above given; and the outward tokens of a real success which broke out after the fall of the curtain of each of the works and resulted in several recalls for everybody, of course, also the composers, must to a great extent be attributed to the more than extraordinary good performances.

The plot of "Evanthia" I find very concisely given in a recent number of THE MUSICAL COURIER, which came to hand this morning, and this saves me a renewed recital of a story which contains more nobility of soul, generosity on all sides and general goody-goodyness than one ever meets in everyday life. Paul Umlauf's music, however, lacks all dramatic life and verve. The Leipsic modest and unassuming musician has evidently studied the Wagner scores to some use, but he has no stage experience and no stage instincts. His work sounds like a dramatic cantata performed upon the stage. Moreover, he lacks, with all good musicianship, originality of invention. You hear the Wagnerian melos of unending *leitmotiv* use skillfully imitated; bits of "Lohengrin," "Tristan" "Parsifal" flit by your ear, but he forgets to put in the Wagnerian lights and shades. He keeps on nearly the same even tenor all throughout the five quarter hours with hardly a change in dynamics, or marked variety of rhythms. Thus his acquired beauties of imitation become monotonous and life is distinctly lacking.

The performance was the most masterly one of the entire cycle. Hofrath Ernst Schuch, of the Dresden Court Opera, did wonders with the orchestra, while at the same time, as is his wont and one of his characteristics, he seemed hardly aware of the fact that there was an orchestra, but apparently bestowed all his attention upon the stage. He is a wonderful conductor is Schuch, and he gets all out of his people that there is in them without a seeming effort and in the most graceful, easy-going manner.

Therese Matten, of Dresden, was the "Evanthia," a heroine well worth falling in love with, and her singing was as concentratedly beautiful as her whole appearance and her acting of a not over grateful part. Georg Anthes I liked much better as the modern Grecian youth and hero, "Dimitrios," than I had done when he represented the ancient Grecian hero and lover "Jason." Scheidemantel again was surpassingly excellent as "Euthymios" and the three minor rôles were in excellent hands. No wonder the performance was a success and that the curtain was raised three times to admit of the thanksgivings of the artists concerned in the performance, the composer, Conductor Schuch and Stage Manager Felix Lüpschütz.

If the libretto of "Evanthia" is if anything a trifle too good, that of "The Rose of Pontevedra" cannot lay claim to the same distinction. It is coarse and almost impossible to describe. The book and the music are by Joseph Forster, and the sole aim he seems to have had in view was to outdo Mascagni in the "Cavalleria Rusticana." But what has happened in the "Cavalleria" before the curtain rises is perpetrated in "The Rose of Pontevedra" in public view and the "Turridu," in this instance named "Pedro," is a married man, a murderer and in every way a scoundrel generally. The music is not very much above the libretto, although it must be confessed that there are some taking, dramatic movements and some melodious bits in it. You can notice moreover that the composer, who has written

several operas and ballets, which have been performed in Vienna with more or less success, is not a novice in composing for the stage, but he writes for effect à l'outrance and for effect only, *coute que coute*. The best and most applauded thing in it (and this is significant for the whole work) is a lively ballet, very well put on by Balletmaster Jean Golinelli, of Leipsic. But this ballet is in the shape of a *tarantella*, while the scene of the opera is laid in the northwestern coast of Spain, where they don't know that Italian dance.

The part of "Rosita" (the "Santuzza" of Forster's work) is written so exactly that not a half dozen prima donnas in the world can sing it. For a dramatic soprano it is much too high and for a high soprano it is too dramatic. As luck would have it both qualities were united in that sterling artist from the Berlin Royal Opera House, Mrs. Emilie Herzog, whom I never admired more than on this occasion. She almost did the superhuman. Paul Bulos, like the rest of the cast from Berlin, acted and sang the baritone part of the villain "Pedro" with forcefulness and artistically. Marie Goetze did ample justice to the rôle of the deserted wife, "Dolores," and Robert Philipp sang the little tenor part of "José" with taste.

Court Conductor Joseph Sucher went beyond himself in his endeavor to bring the opera to the most advantageous hearing, as he was chiefly responsible for its having obtained a "dead heat" first prize together with the "Evanthia." The performance indeed was a most remarkable, and as good a one as "The Rose of Pontevedra" is not likely to again live through in a hurry. Again all hands were called before the curtain some four or five times, and thus ended the eventful night.

On Monday night a repetition of the two operas was had, but it did not again draw a full house, as most of the listeners, like myself, had had enough with one hearing.

The usual shower of decorations fell upon most of those concerned and were duly prized by those who received them, while those who went away with empty coat lapels talked about the small value attached to Saxe-Coburg-Gotha orders. Schuch received the Star of the Ernestian House Order; Levi, Mottl and Sucher the Comthur's Cross of the same order. The Knight's Cross of the first class was received by Lüpschütz, Harlachner and Reichmann, while Dohse and the composer Forster had to be content with the second class. The composer is said to have uttered his displeasure at the small decoration in a rather graphic manner, which I cannot repeat.

Dr. Walter, Miss Renard and Miss Malten received the Cross of Merit.

Composer Umlauf got the medal for art and science. As court singers were nominated Misses Doxat and Borchers and Mrs. Mottl.

A number of other decorations were handed out, but I fail to remember them. With that streak of good luck which, according to my friends, runs through my personal make-up, I managed to escape from Gotha without the slightest colored ribbon in my button hole.

A letter from Moriz Rosenthal, the pianist, brings me an invitation to Heringsdorf on the Baltic, where he is summing with his mother and sisters. I am sorry I cannot comply with the kind and well meant offer of hospitality.

The Theater unter den Linden has been closed, as nobody wanted to patronize it in the summer. "The Sold Betrothed" was twice given last week for the benefit of the unpaid chorus, and some of the principals who had not received their full dues. Luckily the performances drew enough to pay everybody, and left a sum of 500 marks, which was offered to the sick wife of Director Baumann, who seems to have lost everything in the ill fated undertaking.

At Kroll's Theatre a new opera "The Smith of Gretna Green," by Johannes Doebber, was brought out for the first time during my absence in Gotha. It turned out to be a success, and will be given again next week, when I shall not fail to attend and report.

Emma Nevada will shortly return to Kroll's, where she is much liked.

Since my return I received a call from Mr. Rudolf King, the Vienna correspondent of THE MUSICAL COURIER, who is summing at Potsdam, and from Van der Stucken, who is here selling some of his compositions for male chorus. He participated in a concert at the "Palais de l'Industrie" at Antwerp on the 27th ult., when the second portion of the program was entirely devoted to his compositions, and he achieved a remarkable success, both as composer and conductor. I have before me three different Antwerp papers, which are unanimous in his praise and speak especially highly of a new and quite "passionate" "Idyll" for orchestra, which is said to be gloriously illustrated. Some new *Lieder* were "admirably" sung by Miss Maria Levering, and Pierre Benoit, as well as Jan Blockx and a number of other distinguished Belgian musicians were among the appreciative audience which overwhelmed the composer-conductor with applause.

O. F.

Music in Boston.

BOSTON, August 19, 1893.

ONE of our newspapers described this week the new "entrance doorway" to a theatre that was closed during the summer. Two of the paragraphs are worthy of quotation.

"Farther on towards the mask of tragedy is lying a little amoret with a crown on his head, but his arms bound. This shows that kings in real life as well as on the mimic stage do not always lead happy lives. He might have been a tyrant or a good king, and is made a captive through the intrigues of a villain."

Perhaps you do not understand the paragraph; perhaps you fail to see any connection, and are in doubt concerning the identity of the "He." This paragraph should be read slowly and often. The other is as follows:

"Leaning against the mask on the other side is Melpomene, the muse of tragedy. She is holding in her right hand with a firm grasp a dagger. With her left hand she is crowning one of her disciples, who carries a Roman toga over his shoulders and holding in his left hand the staff with the Roman eagle, which has always been considered, in allegorical representations, as a sign of great power, and which indicates here that good plays are potent as educators of peoples and nations."

It is a pleasure to note in view of this explanation that the theatre will open with "Africa," a comic opera, in which that eminent histron, Mr. George Thatcher, will play a leading part; and "Africa" will be followed by a revival of "The Black Crook," that sterling play, which in these days of Ibsen and Maeterlinck, may justly be regarded as a dramatic tonic.

I regret that I was unable to see the first performance here of "Madame Favart," as played and sung by the Pauline Hall Opera Company at the Tremont Theatre. The operetta has not been given here since 1881 or 1882, I believe, and I never heard it sung by a competent company. A morning newspaper of Boston wrote biting words against Offenbach, and in the same flourish of the pen wrote the praise of Alphons Czibulka: the former was denounced as trivial, while the latter was patted on the head and called a real musical fellow.

Well, perhaps I am an old fogey, but I confess that I do not like to hear Offenbach abused. I remember "La belle Hélène," "La vie parisienne," "La grande duchesse," "La princesse de Trebizonde," to mention the first that come to mind, and I am grateful to the man who gave me so much pleasure. Ever since I found out that the solemn and voluminous Chrysander was an admirer of Offenbach, I have tried to persuade myself that his unfinished life of Händel is light reading, and that Julius Schäffer's pamphlets against his Händelian labors are spiteful, unjust.

Operetta is, to be sure, a thing of fashion. Tastes change quickly in the little opera houses, and that which once provoked laughter now may encourage yawning. But there are characteristics of the talent, not to say genius, of Offenbach, that must compel admiration for years. His gift of melody is unquestioned, he had rare dramatic instinct, he knew how to fit the music to the text and the situation. I am now speaking of Offenbach, the maker of musical comedies and extravaganzas. There is another Offenbach, the composer of that strange and fascinating work, "Les Contes d'Hoffmann," an opera unfortunately too little known in this country. I admit that this man of the Second Empire was often musically trivial and vulgar, nor is it surprising that he wrote poor stuff when you consider the number of his compositions, the haste in which he wrote, and the taste of his audience. But in his better operettas there are many scenes of genuine musical jesting and spontaneous melodies that custom cannot stale.

I am told that the performance by the Pauline Hall Company was in the main excellent, although there were inter-

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polated numbers that might well have been omitted. Why must there be interpolations in all of our light operatic performances? Why should a singer be allowed to arrest the action or change the thought of the composer by the introduction of an English ballad or salon favorite made up of platitudes with a final unmeaning shriek?

The season of light opera at the Tremont will close September 2.

The musical season of 1893-4 draws near, and it is said that the people of this town who take music seriously are preparing themselves by reading and reflection. To all those who look forward to the reappearance of Pachmann I recommend respectfully the poem "Chopin," by Maurice Rollinat. Rollinat, you remember, is the gentleman who expressed a distinct desire a few years ago to smoke opium in the skull of a child, while his feet were resting negligently on the back of a tiger.

In this poem "Chopin" the composer is called a "ferocious Edgar Poe;" it was Chopin that found "sepulchral tones fit to accompany the dull hiccoughs of the dead." At the end Rollinat asks: "Who can play your music?" Manufactured artists without nerves and fire do not understand that which the great Consumptive poured out from the depth of his sorrow. Pachmann would not hesitate to answer this inquiry.

Rollinat also wrote a poem to the piano beginning, "O thou, whose long white fingers of an amorous statue, nimble under the weight of gorgeous rings, draw forth the voice which lulls and the sob which pierces from the steel entrails of grand pianos." But the young woman to whom these impassioned remarks were addressed did not give recitals in public.

You are to be congratulated if the French company which appears in "L'Enfant Prodigé" is the same that was at the Bouffes-Parisiens in 1891. Our idea of the pantomime is too often merely a recollection of clowns with hot pokers, girls with short skirts, and gorgeous transformation scenes. "Mimes et Pierrots," by Paul Hugounet (Paris, 1889), might be read with profit by anyone who proposes to visit Daly's Theatre. The author does not attempt to rival the labors of Gautier, Nodier, Maurice Sand, or Champfleury in this field; he modestly calls his book a collection of unpublished notes and documents for the service of the future historian of pantomime.

The word "mime" had at first in Greece no relationship with the modern pantomime. When the word and the thing appeared in Rome, mime was applied to the piece played. Our pantomime, it seems, was invented about 240 B. C. by Livius Andronicus. At that time the play in vogue was made up of the *diverbiu* or dialogue, spoken by the actors; the *choricu*, danced and sung by the chorus; and the *canticu*, performed by an actor who danced and sang at the same time, accompanied by a flute player (*hister* in Etruscan, hence the word *histrion*). Now, on a certain day Livius began to dance and make the gestures of the *canticu* at the same time that he sang; but his voice failed him suddenly. He then obtained the permission of the audience to place before the flute player a young slave who sang for him, and he thus finished the *canticu* "with marvellous vigor and expression." The Romans applauded furiously, and the exception became the rule; the *diverbiu* disappeared, the *choricu* faded away, while the *canticu*, thanks to the multiplicity of gestures, attitudes and plastic poses, grew to be the chief part. Then song was abolished—the pantomime triumphed.

The influence of Bathylus and Pylades was great. With them appeared the text book, the *livret*. Women were seen for the first time on the stage. Luceia was 100 years old; Galeria Capriola was 104, and yet they "seduced the spectators by grace of attitude and beauty of gesture."

These comedians were rewarded liberally. Dionysia's yearly income was \$40,000. Æsopus left behind him about \$800,000.

At first the endeavor was to provide "intellectual pleasure," but little by little the actors strove to awaken the baser passions. "Clothing became rare, the exciting veil of transparent stuff disappeared, and the women appeared stark naked to a ruttish public." They swam, as nymphs, in a vast tank placed at the front of the stage. And Hugounet adds that 1,885 years later women appeared, clad in a black jersey, swimming at the Nouveau Cirque in Paris, and they were called the swimming dolls.

Much was demanded of the pantomimist in those days. Lucian tells us that "the dancer should know rhythm and music to regulate his movements, geometry to invent his steps, philosophy and rhetoric to portray manners and move the passions, painting and sculpture that he might represent and take the attitudes of a character. As for history and mythology he should know perfectly everything that has happened from chaos and the birth of the world to the time of Cleopatra, Queen of Egypt.

Juvenal speaks indecently of the success of pantomimists with Roman women. Kings, too, were moved to admiration, and Demetrius, the Cynic, cried aloud: "O wonder-

ful men who speak with hands! I have not seen a show; I have seen the thing itself."

But let us no longer dwell in ancient lands. Hugounet treats of the pantomime in the Middle Ages, in the Renaissance; he tells of the birth of Pierrot, of the origin of the *Funambules*.

Then comes the story of Deburan père, the great pantomimist, who traveled in the East, and was even allowed to perform in a *barem* of Constantinople.

Frédéric Lemaître made his début at the *Funambules* as a pantomimist, and his salary was \$3 a week. At the zenith of his glory he did not disdain his beginning, but said, "I learned much at the *Funambules*, and I am astonished that there is not a class in pantomime at the Conservatory."

Then there was Charles Deburan, a glory of the pantomimic stage. It was in an eulogistic article concerning his performance that Xavier Aubrey wrote, "If in this region of absolute repose for the ear, I hear the slightest sound of a human voice, the charm is broken. I go farther: a dog should not be permitted to bark in pantomime; pleasure would consist in feigned barking."

Let us pass over, but unwillingly, Legrand and Guyon.

In 1880 Judic and Théo appeared together in a pantomime, "Les Farces de Pierrot."

In 1883 (April 28) Sarah Bernhard took the part of "Pierrot" in Jean Richepin's "Pierrot Assassin."

Gaspard Deburan wrote his own epitaph: "Here lies a comedian who said everything and never spoke."

Derudder, the pantomimist, spoke six languages; he could neither read nor write, but he was an accomplished *toss pot*. One day he drank on a wager two litres at a draught. A friend remonstrated, saying that the ingurgitation of such a quantity might disturb his internal economy. Derudder turned pale and rushed to the court to follow the example of the Romans at imperial feasts. Ten minutes after he returned smiling, and remarked to a compassionate bystander, who condoled with him on account of his loss, "Oh! but you know I kept a chopine!"

Louis Rouffe as "Pierrot" represented the types of men we elbow in the street.

Kalpestri, who died in 1884, was coarse, often excessively vulgar, in his play.

One of the most interesting chapters in Hugounet's book is that devoted to the Hanlon-Lees; and it contains a study of the English pantomime.

Another book that may be read now with profit is Richepin's novel "Braves Gens," in which Tombre, the pantomimist, unveils his theories.

Then there is the "Pierrot" of Henri Rivière, whose hero Servieux concludes that the incarnation of Satan in this world should be Pierrot; not the stage Pierrot in traditional costume, but a pale man with black eyes, tall, well made, with bronze heart and steel nerves, who, living in society where he exerts enormous power, should always work evil, impassible and smiling."

Champfleury made these distinctions in pantomime: Melodramatic pantomime, in which Pierrot, the sole person white and dumb, walks through scenes of frightful crime; realistic pantomime, created by Deburan père, which apes the life of the people; fairy pantomime and romantic pantomime.

When Banville was asked about the history of pantomime, he replied: "It is the history of humanity; you must begin at twenty years and you are not sure of finishing at sixty."

It was Pantagruel who praised the counsel of dumb men. It was Panurge who, although he would not be advised by a dumb woman, consulted Goatsnose, who answered him by signs. But is not all this to be read in Rabelais (Book III., chapters 19, 20), and read with worldly profit and spiritual satisfaction?

PHILIP HALE.

Mrs. Patey.—The celebrated English contralto, Mrs. Patey, whose retirement was lately announced, will reappear next autumn at Covent Garden promenade concerts, and then give a series of farewell concerts.

Wagner's Leitmotiven.—A Mr. Parkenson has discovered that in Wagner's eleven operas there are 376 leitmotiven. Of these eighty-three are in the "Götterdämmerung," eighty-two in "Siegfried," ten in the "Flying Dutchman" and only two in "Rienzi." He classifies them under strange titles, as "Cross questions and crooked answers," &c., while one, according to "Le Ménestrel" appears in the French translation, as "l'éclat délicieux du précieux trésor aquatique."



They come from all over the country to New York; teachers, with all their faults, crudities and bad habits, and insist upon being put upon Moszkowski, Rubinstein and Proch. They cannot remain but a year, and they must have something to show for their money. Well, it is as if one should bring to an upholsterer an old arm chair, dusty, matted, moth eaten and joint loose. "Do not disturb its 'as-it-is'; we cannot afford it. Just fix it up to look nice," they say. He puts on a piece of brocade, some bright buttons and imported gimpue—and there you are, modern music pupil. Miss AUGUSTUS GOTTSCHALK, sister of Louis.

THE choir of the Church of the Redeemer, Park avenue and Eighty-second street, has been noted for years as being of more than common excellence. This distinction has been owing chiefly to the enthusiastic encouragement given to the music by the Rev. Dr. Shackelford, for many years the rector, now Rector Emeritus of the church. His own skill in developing boys' voices was remarkable, his method being founded, I believe, upon that of the famous boy voice trainer, Mr. George F. Le Jeune. Some of his boys have since achieved high reputations as public singers, notably Messrs. Henry Brandon and Fred'k Hilliard, brother of the actor, Mr. Robt. Hilliard.

After Dr. Shackelford's time there was an interregnum, during which the fortunes of the choir were various, good work, however, being done under great disadvantages. The present arrangement has been in force since May, 1892.

During the last season, in addition to the elaborate music corresponding to the ornate ritual of the church, the choir sang the following works, the larger ones abbreviated: Mendelssohn's Forty-second Psalm, Spohr's "Last Judgment," Gounod's "Gallia," Gaul's "Holy City."

The church is unfortunate in having a very small one manual organ, and this so badly placed that it is with the greatest difficulty the organist can hear and direct his choir. On the other hand, the choir stalls are admirably placed and the acoustics of the church good.

The choir numbers about forty members, who are as follows: Treble—Robert Earl, Arthur Green, Clarence Dossay, Charles Mignon, Elmer Finley, James Watson, George Wittfelder, William Christie, Edward Hooper, Willie Hooper, Harold Green, James Howe, — Briner, Lindon Manner, Francis Von Wien, — Klenow, Albert Butcher, — Gerstner, — Osterthal, Jas. G. Blaine, James Van Hoesen. Altos—Charles Leake, J. J. Hughes, William Seaman, Ezra Terry. Tenors—F. L. Green, T. R. Horley, A. H. Fitzpatrick, Henry Foster, George Caldwell, R. L. Hymes. Basses—H. L. Taylor, S. Tomlinson, Arthur DeVoe, — Frank, — Uhle, Henry Seaman, George Seaman, Edward Keedwell, — Watson.

The organist and choirmaster, Mr. Robert J. Winterbottom, began his apprenticeship to his art when he was thirteen years old by playing occasional masses at St. Augustine's Church, in Philadelphia, for his teacher, Mr. Henry G. Thunder. At fourteen he was organist at the church of

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NEW YORK CITY.

St. James the Less, near Philadelphia; at seventeen one of the organists of Racine College, in Wisconsin, under the great warden Dr. De Koven. Thence he went to Baltimore to take the organ at old St. Paul's, which occupies a position in that city very similar to that of Trinity Church in New York.

For nearly ten years he was organist there, and during the greater part of that time also choirmaster under Dr. Hodges, a church musician of great learning and taste, whose compositions are well known and much sung. Dr. Hodges writes that he considers Mr. Winterbottom "one of the best and most brilliant of our own American organists." He played much also on the piano, frequently at the Wednesday Club and occasionally at the Peabody chamber concerts.

He remembers with no little amusement being called out of the audience at one of the Peabody symphony concerts to accompany Mr. Toedt, with whom Mr. Fincke could not agree as to the proper manner of executing a phrase in one of Rubinstein's songs.

For the last few years Mr. Winterbottom has been in Brooklyn, where he has had charge of the music at St. James' Church, on Lafayette avenue, and St. Paul's, on Clinton street.

For some years he taught piano playing at the Misses Ely's school in Brooklyn and New York.

He was elected to the post of precentor for 1889 of the Choir Guild of Long Island.

For several years he has given piano recitals with flattering success at the Historical and other halls in Brooklyn, and hopes in the coming winter to continue them.

Speaking of the training of boy choirs Mr. Winterbottom says: With regard to the comparative merits of boys and women as choristers one might say that if women would attend as many rehearsals, and were as enthusiastic and teachable as boys, they would perhaps be better; and even then it would be a matter of taste, for the well trained boy's voice has a decided beauty of its own.

Children are more susceptible to training than adults. Choirmasters know that boys come to them with no voices or extremely bad ones, and defective ears, and begin soon to sing with good tone and intonation. It is well known also that unless a choirmaster can afford to engage really good men singers, who are expensive, his boys will soon out-sing his men in every point.

The time given to rehearsals is so short, say for the trebles five hours a week, that it is no wonder choirmasters as a rule are obliged, after a few minutes given to scale and other voice exercises, to hurry at once into the preparation of the church music. But the work is not properly done unless some time is given regularly to the study of musical grammar.

In matter of the cultivation of boys' voices it is not sufficient to draw down the head voice to the obliteration of the other registers.

The lower tones sung with head voice are always weak, while the upper tones acquire a power and brilliancy which in contrast is startling. It reminds one of the witty musician's criticism of Wagner's music: "The brass wakes me up."

Almost anything, however, is better than to hear boys forcing up the chest register. This point is accented to the limits of expression by George C. Martin, of St. Paul's Cathedral, London.

Marvelous progress has recently been made in choir training in this country, which fact is amply attested by the quality of the leading New York choirs, in many respects superb.

Eternal, sleepless vigilance is the price which the successful choirmaster must pay. The hours given to rehearsals and services are no sort of indication of the time spent in his work. He strives incessantly; he gives himself to the cause; he finds that work is the inevitable guide to more work. There are the weekly services for which to provide always fresh and appropriate music, the musical portion of the ordinary Sunday services in some of our churches consisting of as many as twenty-six numbers, not including the ordinary responses, &c., nearly all of this to be frequently changed, the anthems every Sunday.

To get all this through during the short hours of practice he has to reduce economy of time and effort to an exact science. He has to learn the absolute self-poise and command of the schoolmaster, a difficult thing for musicians.

He has to cultivate and maintain that high degree of health so indispensable, as Herbert Spencer says, to the teacher of children.

A good rehearsal means much. It must have had the most accurate and minute prearrangement in every point. It is work at high pressure against time. Not an unnecessary word, not a moment wasted. Difficult parts to be attacked at once. One thing to follow another without the slightest hesitation, and all to be got through without fatigue or strain to the voice.

Indeed, one does not wonder at the celebrated musician who after an afternoon with his orchestra goes home and goes to bed.

Besides the work of rehearsing there are new voices to be got, for boys lose their voices; the music has to be taken care of, the vestments have to be looked after, and there

are a thousand and one things requiring time, labor, skill and judgment.

There is scope in the successful management of a choir for first-rate administrative faculty."

The following recital program, one of a regular series, may serve to indicate Mr. Winterbottom's standard in that class of entertainment:

Prelude and fugue in A minor.....	Bach-Liszt
Hunting Song.....	
Duetto.....	"Lieder ohne Worte".....Mendelssohn
Spinning Song.....	
Song.....	
Sonata in F major for two pianos.....	Mozart-Grieg
Serenade from "Don Pasquale".....	Donizetti-Thalberg
Song.....	
March from "Tannhäuser".....	Wagner-Liszt

As Mr. Winterbottom lives at 200 Livingston street, Brooklyn, it may be imagined that it is no lazy man's task to keep up to the notch of his reputation the sacred and secular tasks that compose his musical life. The only one who can even "imagine" it is he who does likewise.

One of the youngest organists on record in this part of the country is Will Armour Thayer, of the St. James' Place Church, Brooklyn, who owes his musical talent to his grandfather, and his position to a recognition of that talent by the congregation, of which he has been a member since his baptism by the now resident clergyman. Mr. Edwin Bray is choirmaster.

Authors are usually more interesting than their works, and young Thayer's mother is no exception to the rule. A sweet, matronly woman, with kind, brown eyes, fresh complexion, soft brown hair and a voice as dulcet as any combination on the beautiful organ of St. James', the fond mother speaks with pride of her son's talent, which was evidenced at babyhood, when he showed unmistakable signs of musical pleasure, had his attention riveted by church bells, singled out the offertory which best pleased him while yet in petticoats, and played with the piano legs while his brother with a now strongly developed taste for machinery asked only for "choo choo cars."

A pupil of Mr. John Hyatt Brewer, he plays both piano and organ, and being both bright and good looking is a great favorite with the boys and girls of his circle.

Many venerable men on Wall street to-day remember the good man, Benjamin M. Brown, for so many years vestryman, Sunday School superintendent and organist of Old St. Paul's. (The "M." in his name represents the interest of Bishop Morse.) President of a bank, wealthy, and passionately fond of music, he amused himself by playing the St. Paul organ, also that of St. Thomas', and through a daughter musically appreciative the love of sacred music descended upon "Will," to whom it is the music specialty. Aside from technical ability, a quality which makes him valuable as an organist is his cool, steady balance of mind, that under no circumstances gets "rattled." An exceptionally rapid reader, sensitive and impressionable, he is a charming accompanist. One of his best musical chums is Mr. Fred Parshall, of St. Matthew's, a young man who, entirely dependent on his own resources, came here from Waverly, N. Y., has bravely worked his way on so far, and is forging to the front in music.

A rather unique musical employment of Mr. Thayer is reading music to a young musician who is totally blind. Just twenty, Mr. Pollock, by the ingenious methods of Mr. Brewer, the help of kind eyes, and unquestioned genius, has already become a fine musician. He was recently married to one of Brooklyn's fair, whom he has known from childhood.

Mr. E. M. Bowman, president elect of the Music Teachers' National Association, chose wisely when he made Mr. John Towers extra member of the executive committee for the coming year. The "dynamic bomb" (last week's issue) thrown by Mr. Towers into the Institute camp, when irritated to expression by the feeble mumblings of the students of vocal music, roared out to them, "For heaven's sake, give us more of your voice theories in practice!" scatters its pieces into many a camp. It is simply outrageous, the small circle of improvement that is touched by some teachers in their expensive lesson hours. And this means elocution as well as singing teachers. Girls go and come, come and go, day after day to the gilt edged studio, where undoubtedly some musical truths must be spoken.

Yet in organ loft, parlor, coach and verandah conversation the voice, in most cases, retains all its natural characteristics—nasal, mouthy, gritty, discordant, weak, monotonous, uncaring, fulsome or piping—just as when it first came from below Mason and Dixon's line, or beyond the sage brush line. One would imagine that the first task of a teacher would be a thorough course of phonics, enunciation, correction of all these calamitous face movements, breathing (which is largely theory) and clear, tranquil sentence making, which the singers who have them at all have naturally.

Thank you, Mr. Towers. I thought of this the other day on the balcony of the Brunswick, at Asbury Park while observing a quartet of choir singers in conversation.

FANNIE EDGAR THOMAS.

Another One.—A new musical paper, "La Rivista," has made its appearance at Naples.

More About Thomas.

THE termination of Theodore Thomas' connection with the World's Fair by his resignation as musical director is an event which has caused much gossip and comment. There is no one man who has been as thoroughly identified with the progress and development of music among Americans as the conductor who, after an incumbency of many months, has voluntarily vacated a position which cumulated duties for which he was superlatively unsuited.

It has always been Thomas' misfortune that he lacked adaptability and tact. He has a wilful and an obstinate nature, and is keenly sensitive. He has never accepted advice, has always resented criticism and has invariably construed opposition to his views as hostility to himself. Realizing, as he must, the all important and almost dominant factor he has been in the growth and expansion of musical taste in the United States, the incidents of his career during the past five or six years have been a bitter experience.

Thomas has never sought to gain the public's favor by indulging in the practices of the demagogue. Demagogism is as prevalent in art as it is in politics, but Thomas has never been guilty of specious practices in his musical career. But he has gone beyond the indifference which any artist, conscious of his worth and of the value of his achievements, may legitimately feel for popular approval, and he has refused to recognize the fact that, with acquired knowledge, comes independence. He taught the public long and well, and the occurrences which have embittered the man bear testimony to the success of the teacher. With a woful want of tact he has created antagonism by his manner vis-à-vis the new comers in the sphere of which he was at one time the sole inhabitant. The very fact that there are a number of new and successful maestri in this country is proof positive that his educational work has been fruitful. It is no stretch of fancy to say that a Seidl, a Damrosch and a Nikisch have been made possible in America by a Thomas. Instead of regarding the coming of these men as a proof that he had not worked in vain, he chose to look upon it as an unwarrantable intrusion. He may not have been entirely to blame, but he certainly furnished the excuse for the calling into existence of factions where unity of purpose and achievement should have existed. This has fostered a degree of antagonism to the man which has been sufficient to impair, in New York at all events, the usefulness of the musician. While his artistic worth is recognized, it is only grudgingly admitted, instead of being as it should be freely and loudly proclaimed. In many small ways too has Thomas excited displeasure, by his arbitrary regulations in the matter of encores and by his undisguised contempt for the wishes of his audiences. But these are mere matters of detail which have been variously tolerated or resented in different parts of the country.

When Thomas was selected as musical director of the World's Fair, he received the honor to which he, more than any other man in America, was entitled. For to him pre-eminently and from a geographical point of view almost exclusively is due the growth of musical interest in this country during the last thirty years. In the East orchestral music was an established fact when Thomas in the latter part of the sixties began his work as a conductor, and his usefulness was in the nature of providing a higher musical education. He introduced the compositions of the modern masters, and by so doing compelled the older orchestras, such as the Philharmonic, to follow suit, and keep step in the march of musical culture.

But in the South and West he found the musical taste in a most elementary condition. He could not hope to have it appreciate and enjoy the higher forms of music without a systematic educational treatment. It is in those sections of our country that his great work was done. The programs of the concerts given by his travelling orchestra show a progressive advance in quality. The earlier ones contain chiefly dance music of the better sort and selections from light operas—Strauss, Offenbach and Suppe. Then, in pursuance of a definite purpose and a distinct plan, excerpts from the romantic and the melodic school—Weber, Mendelssohn and Verdi—were included. Later on the classic and symphonic forms—Bach and Beethoven—appeared, and finally came the most modern and complex music—the massive, harmonic language of Wagner and the involved subtleties of Brahms. Step by step Thomas

Announcement.

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NOTE.—EDWIN M. SHONERT, the Eminent Pianist, will also be connected with Marteau's great tour through America

pursued his educational method, and while his motives may not have been wholly disinterested he worked in a good cause—the cause of art.

It was unfortunate that to the musical director of the Exposition duties should have been assigned which were not musical, but purely administrative. Anyone acquainted with Thomas could have foretold mismanagement and failure. A great musician, he has always been a poor business man. The scheme of the musical features of the Exposition was a comprehensive one, and in every respect a dignified and artistic one. But it needed a man of strong executive ability, a man of keen business preception and withal a man of diplomacy. Jealousies needed to be stilled, prejudices allayed, vanities tickled and moneys raised in order that the program might be carried out. How could it have been expected that a man of a stern and unyielding disposition, of an intolerant nature, disappointed and dissatisfied, would successfully meet all the exigencies of the position? He did not, and no one is surprised.

The concerts at the Fair had scarcely commenced before differences in opinion arose between Thomas and the commissioners. It is unnecessary to refer to the details of the controversy. They were of different nature, but they all arose from the incompatibility of Thomas' personality and the administrative duties assigned to him. The war was a long and bitter one. It was conducted on the part of those who fought Thomas in a contemptible manner, and his firm and resolute defense was a satisfaction to all who admire the artist it not the man. He withstood all the attacks on him as an artist, and won the day. That done, appreciating the condition of things, he has retired with all the honors.

The character of the music which Thomas gave to the public at the Fair concerts was, as was to be expected, of the highest. He sought to make his department typical and illustrative of the nation's advance in musical culture. It was an ideal effort. For it to have succeeded ideal conditions were necessary, and they did not exist. The concerts in their musical significance had all the dignity, the absolute fidelity to a high ideal and the total freedom from charlatanism of every kind, which George William Curtis spoke of as characteristics of the artist, and have added lustre to his fame. That they were commercially a failure was to be expected, for Thomas was unfitted by nature and temperament to surmount the material difficulties of the task.—Sunday "World."

Amy Fay on Conducting.

IT is a brave man who will undertake to be a musical conductor in America nowadays. There is something about that position which at once excites the antagonism of our critics, and they lose no time in antagonizing the public, and in making the concerts lose patronage as quickly as possible. Let no conductor flatter himself that he knows how to conduct when he comes to our country. Every newspaper writer on music will at once proceed to convince him of the contrary. As for making programs properly, that is a lost, or an impossible, art. Are the programs made up from the works of the great masters, they are pronounced "too hard for the public to understand," and a more popular selection is insisted upon. If, on the other hand, the programs are of a popular character, the conductor is reproached with giving "nothing solid," and is looked down upon accordingly. In an article from the Chicago "Herald," recently quoted in THE MUSICAL COURIER, Mr. Thomas is blamed for his infliction of "stupid symphonies" upon the World's Fair audiences.

We had a curiosity to look up these symphonies, and found they were Mozart's immortal G minor, Beethoven's Fifth and Seventh, and Tchaikowsky's Fifth symphonies. We had supposed these were long ago admitted to be masterpieces, and were quite surprised that the "Herald" should find them "stupid." Mr. Thomas certainly did the best he could by playing them in the most magnificent manner with his marvelous orchestra, and the "Herald" man ought to have had patience with him until such time as he himself could furnish Mr. Thomas with a symphony which would "show Mozart and Beethoven how!" There is always room in the world for "one more." The public is not the ignorant and unappreciative animal it is supposed to be; give it a chance, and it is surprising how quickly it will distinguish, and it is just as likely as not to prefer good music to bad. Last Friday morning, at one of Mr. Thomas' popular concerts, it wanted to encore the allegretto from Beethoven's Seventh Symphony, but Mr. Thomas responded only with a bow.

On another occasion it redemanded Bach's fugue in A minor. What more could be asked? Going to concerts is, like everything else, a mere matter of money. The popular concerts given by Mr. Thomas at the World's Fair were always largely attended because they were free. The attendance at the symphony concerts, which were given in the afternoon, was slim, because an admission of \$1 was charged.

Mr. Thomas has been hounded out of Chicago because the public would not pay \$1 to hear the same orchestra at 3 p. m. which it could hear at noon for nothing. Either no fee should have been charged, or a cheap one of 25 cents

should have been asked for all the concerts at the World's Fair.

In Germany, which is the home of music, orchestral concerts are not expected to succeed on the merits of the music alone. Orchestras over there are placed in beer gardens, and music is combined with eating, drinking and smoking. The women bring their fancy work and sit and embroider after their evening meal. In our country we look at music from too ideal a standpoint, and the public is expected to fill music halls for the sake of the music alone. This is a quixotic theory, and the papers are wrong to blame the conductors, who are killing themselves to please, for not being able to make the concerts pay. At the World's Fair "Old Vienna" is crowded every night with people, who take supper there because there is a Viennese band there which plays every night.

After tramping all day till they are tired to death, people still walk a mile to the end of the Plaisance, where this beer garden is situated. They do not mind the high prices for food and drink because they can sit comfortably in the open air and listen to music as they eat. Give them the same music without the refreshments, and nobody would come. Instead of having guarantors for the expense of an orchestra, we ought to have concert halls in winter like those of Bille and Von Breaner in Berlin, in former times, where a good classical program and a good supper could be enjoyed at the same time. In summer we should have beer gardens where people could sit in the open air. Only under these conditions is music popular, in the sense that it "draws." In the mean time musical conductors do not multiply in America.

The constant vilifying to which they are subjected by our press is more than they can stand. Even in Boston, the "Hub," where the conditions are most favorable, after finishing their contracts Henschel, Gericke and Nikisch preferred to "fold their tents, like the Arabs," and quietly steal back to Europe. They had enough of it over here, and it will be surprising if Emil Paur does not follow their example. Mr. Thomas' thoughts are turning that way, and perhaps Mr. Seidl and Mr. Damrosch will ultimately remain sole masters of the field. AMY FAY.

An Occasional London Letter.

LONDON, August 11.

IT has always seemed a little strange to hear of Americans visiting Switzerland or the Italian lakes without having first seen some of their own scenery, such as Niagara or the Hudson. But I find that we over here are guilty of the same neglect. My wife, who was born in London, has not yet seen the Tower or London Bridge and has only once been as far as St. Paul's Cathedral.

I myself when I bethought me of my letter to THE MUSICAL COURIER, found that there were many historical places in this vast metropolis that I had not yet visited. I therefore set out the other day for the old Church of St. Giles, Cripplegate, where Oliver Cromwell was married and where John Milton is buried. Of Cromwell I will say but little. A man who spent his energies in destroying works of art, in burning organs and despoiling cathedrals, shall not be the theme of a musical letter. This psalm-singing fanatic made use of old Canterbury Cathedral, which the verse of Chaucer has immortalized, as a stable for his horses. Such was Cromwell. He merited his decapitation.

But of Milton—ah, he was a man of another stamp—not a fanatic, but a genius. How many composers has he not inspired: how many pictures foreshadowed in the mind of the painter!

And ever against eating cares,
Lap me in soft Lydian airs,
Married to immortal verse;
Such as the meeting soul may pierce,
In notes, with many a winding bout
Of linked sweetness, long drawn out.
With wanton heed, and giddy cunning:
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony.

England has produced many great poets, but with the exception of Shakespeare none greater than Milton. He is buried under the stone floor of the old church and a tablet in one of the pews marks the spot. His bust in marble stands in one of the aisles, but his name has gone forth into all the world, making his tomb a shrine to the cultured of all lands. In a corner of the churchyard is an old stone bastion which dates back to the time of the Roman occupation of Britain. The sexton was digging a grave near it and while at his work excavated some human bones. A small silver coin made me the possessor of them and I wended my way homeward pondering over the waywardness of fate which had doomed a man to oblivion and made his bones the curiosities of a private collection. As I left the graveyard two lines from Gray's Elegy rang in my ears as if written for me at that moment.

Some mute inglorious Milton here may rest,
Some Cromwell, guiltless of his country's blood

I attended service in the chapel of the Foundling Hospital last Sunday morning. This institution is for children who have unknown fathers. There are several hundred children there, and it is a very pathetic sight to see their faces and to note the different characters delineated therein.

The girls sit on one side of the organ and the boys on the other. They are dressed in a plain uniform. The singing of these children has always impressed sensitive people. Not that the singing is remarkable; far from it. It is on account of the general tone of sadness that seems to hover over the place. The children have (unconsciously probably) felt the sting of their social exile. When they all marched in order into the dining room and sang grace before eating I thought that I had never seen so touching a sight. Four of the boys have been taught to play a quartet of brass instruments for the accompaniment to the singing. Both a friend who was with me and myself remarked that the children ate in silence. There was none of the merry ringing laugh that is so natural to children.

I have more than before learned to appreciate the childish talk and glee in my home since I saw the gloom of these little waifs. After the service the organist showed me some of the interesting relics of the old place. The hospital possesses some very valuable pictures of Hogarth, one of which is valued at over \$250,000. A large cartoon of Raphael and several manuscripts of Händel are in the collection. The organ which I had just heard was the gift of Händel, who used often to play for the children. It has been renovated lately, but they have preserved the case intact and have retained as much of the old organ as possible. Händel's bust adorns one of the rooms of the hospital. I must thank THE MUSICAL COURIER for having caused me to visit some of these extremely interesting places.

CLARENCE LUCAS.

Marie Deez.—Mrs. M. Deez, born Brand, well known some years ago as a singer in opera, died at Berlin, June 24, in her fifty-eighth year.

A Reply to Philip Hale.—Mr. Philip Hale, who writes nothing that is not worth reading, is the Boston correspondent of THE MUSICAL COURIER, and in a recent letter to that journal he says some hard things concerning the memorial to Jenny Lind in Westminster Abbey. He approves the action of the "Pall Mall Gazette" in this matter. That paper, it may be remembered, declared that "Jenny Lind vocalized the Great National Blush that bloomed on the country's damask cheek through the early Victorian period. England blushed self-conscious at its own respectability." Our contemporary added: "If Jenny Lind had cheated her husband and gone off to Paris with a leading tenor, we should not have heard a word of this medallion." That is quite true, and Mr. Hale protests against the English habit of judging an artist chiefly by the morality of private life. Our national worship of what we know as "respectability" is not the noblest feature in English practice, but we hardly see how an artist is to be separated from his personal character. When he stands before the public he is an artist simply, we grant; but off the platform he is a mere man, living with the rest of us under the conditions of society. Would Mr. Hale himself consent to personal relations with a notorious evil doer, however great as an artist? The Jenny Lind memorial is a tribute not to an eminent singer only, or a good woman only, but to a person who was both, and that, in our opinion, is its justification.—The "Musical Times."

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MUSIC SENT FOR CRITICISM.

R. C. Washburn, St. Joseph, Mo.

JESSIE L. GAYNOR, *By-lo-lu.*

This is a cradle song, with words by Elizabeth Hess. The melody occupies chiefly the lower half of the treble staff, and therefore is well suited to contralto voices. It is in all respects suitable for the nursery. There are errors in the copy which have escaped the proof reader's eye, but which will be easily detected and corrected. It is a contribution to the musical literature of children which will be welcomed for its simplicity, naturalness and worth.

C. I. Wynne & Co., St. Louis.

AUGUST W. HOFFMAN, *Banditti.*

Here is a pleasant little trifle in the gay and animated style of a Spanish ballet.

When it is played with characteristic life and spirit one can almost see a graceful maiden's attitudes and hear the sound of her castagnets as she dances this lively measure. The chief theme is in A minor and the trio in the parallel major. The melody here forces upon the memory the vulgar street song that was extremely popular in London a quarter of a century ago, "Oh, dear no; not for Joe." Let us hope the players of Hoffmann's pretty dance will not have heard this jingle.

The piece may prove useful to teachers who wish to find an exercise for the attainment of a piquant staccato touch. It is not long or difficult.

Louis H. Ross & Co., Boston.

W. E. CHADWICK, *Come Back.*

We have here a song, with duet refrain, for mezzo-soprano or tenor.

The words are by the composer who seems to have striven for the utmost simplicity. The poetic forms have frequently lines of but four syllables, and the melodic phrases are uniformly divisible into two-bar lengths. The intervals are chiefly seconds and thirds, with an occasional fourth or larger interval, that may easily be imagined by the singer before attempting it. In one place where G proceeds to A, by passing through G sharp, the sharp is of course written in as an accidental, but it is the only accidental in the whole song. On account of these particulars, and also because the middle portion of the voice is chiefly used, it may prove extremely useful with teachers, who too frequently have pupils that find almost insuperable difficulties in most simple and commonplace progressions. In other respects it does not call for special comment.

Robert Cocks & Co., London.

J. BATCHELDER, *The Minstrel Boy.*

Choral societies and glee clubs will here find a setting of one of Moore's melodies for four men's voices. The song is transposed into the key of C, that the highest note of the alto part may not be above C. The harmonies are not modernized or altered in any way from those made popular by Sir John Stevenson, and therefore will not surprise or annoy persons who prefer the natural simplicity of these chords to others, which, although possibly more rich, elaborate, learned or beautiful, might be out of keeping with the artless style of the melody. At the close of the second verse, however, the melody, instead of being allowed to fall to rest and find satisfaction on the keynote, is made to ascend the scale and stop on the octave above.

This may "show off" effectively the voices of the singers and receive the plaudits of audiences, but it is not in what might be called good taste; and therefore the musical director will probably advise the executants to use the cadence of the first verse; then all will be well.

Chappell & Co., London.

F. PAOLO TOSTI, *My Dreams.*

Tenor singers will be interested in this little contribution to drawing room music, of an unobjectionable kind as regards the ideas suggested by the words and the contour of the melody.

For a lady's drawing room is not a circus or an arena for display; and therefore at a small social gathering it is hardly "good form" when, on being asked to play, the model executant essays Liszt's variations on "Don Juan" or other digital feats. It is for this reason that highly distinguished amateurs will contribute in preference a gavot by Bach or Gluck. Hence also vocalists do not ordinarily attempt Mozart's most florid operatic songs, but something more restrained and suited to the elegant repose of the boudoir. "My Dreams" will be welcome there, partly for this reason, and partly because the words likewise are not over exciting, but have the languorous manner of the modern self-examining poet. Their author, Frederic E. Weatherly, in the following couplet very forcibly, although possibly quite unintentionally, reminds us of Shelley:

"I dream of the star that led me
To your chamber window, sweet."

J. H. Rogers, Cleveland.

W. L. BLUMENSCHN, *Good Night, Dear Heart.*

This is a very artistic setting of words by Maud R. Burton, which were first presented to the world by the Boston

Journal. In their musical dress they make another appeal to susceptible persons. But such is the power of song that comparatively few people care about the author of words to which a melody may be set. They wish to hear the language distinctly, and try hard to catch the words when they are badly enunciated; but very rarely ask the name of their author. We commonly say Sullivan's "Lost Chord," Blumenthal's "Message"; not Adelaide Proctor's "Lost Chord" or "Message." The words of "Good Night, Dear Heart," when pondered, prove the song to be somewhat intempestive for tenor singers, as it is a serenade not for a summer evening, but for a cold winter's night ("The winter sky grows chill"). The accompaniment is in four-part harmony and proceeds discreetly with the voice, sustaining it and enriching the melody with welcome subsidiary passages. The chords are rich and warm, and succeed one another in a close, logical sequence, which an ordinary arpeggio or the favorite broken style (designed for rhythmic purposes) would disturb. Good singers will enjoy this song and musicians like to play the accompaniment.

Novello, Ewer & Co., London and New York.

C. H. H. PARRY, *De Profundis.*

The one hundred and thirtieth psalm is here found set to music for soprano solo, chorus and orchestra by Dr. C. Hubert H. Parry. It was written expressly for the last Hereford Musical Festival in England. The orchestra is not provided with subject matter of such marked importance as to make its employment indispensable, being chiefly occupied in providing accompaniments, preludes, interludes, &c., for the vocal themes, and therefore it may be dispensed with altogether when there is a good organ and scholarly organist to perform these duties. The work may therefore be used in ordinary church services and on Festival days, but here a real difficulty is met, as the score calls for twelve vocal independent parts. In other words the choral body must be so large and so well trained as to be self-reliant when subdivided into twelve separate and dramatically opposed portions.

This seems to make its general ecclesiastical use impossible. The twelve separate divisions and their contrasted groupings in the score are clear enough to the eye; but the musical conductor must find some means of making them clear to the audience, and yet not merely clear, but most distinct, and if possible in marked contrast. When Berlioz wrote his great requiem, and employed not only a greatly augmented orchestra, with choruses of drums, but also inserted passages to be executed by four additional orchestras of brass instruments, he expressly directed that these should be placed isolatedly at the four corners of the great choral and instrumental body, the horns alone remaining in the middle of the large orchestra. In the full score their position is clearly marked by the words: "First orchestra, north corner; second orchestra, east corner; third orchestra, west corner, and fourth orchestra, south corner."

In actual performance therefore the effect intended is realized. Passages led off by the trumpets and trombones in the west corner receive an immediate response from the cornets and trombones of the north corner, and so on. There is no doubt or uncertainty as to the dramatic opposition which Berlioz designed being fully set forth completely when his instructions are carried out. In a very highly complex work it is a matter of considerable importance to the auditor if while listening to the central body of performers a fanfare which is heard from the left side and back of the orchestra receives a response from the right and back, or from the left and front.

All such antiphonal designs when duly planned by the composer should be rendered in strict accordance with his directions.

But unfortunately here we have no such directions. Hence the practical difficulties in duly presenting Dr. Parry's work.

In the Temple worship of old when the singer stopped, the priests blew the trumpets by way of interlude. They were placed apart, and hence the antiphonal effect produced was not merely vocal phrases contrasted with instrumental, but that of two choruses, one of trumpets and one of singers, which were separated by a considerable space.

In English cathedrals two complete choirs stand vis-à-vis and sing "each to each the alternate hymn," and their counterparts or counterpoints appear as immediate rejoinders. In eight part choruses written for their use each choir has its own completed harmony. For instance it is wrong in their construction to give the fifths and octaves of a chord to one choir, and the thirds and discords to the other. When an auditor is placed so near one choir that he can scarcely hear the other it is important that the music he does completely hear should satisfy him. It must not appear imperfect, because he cannot hear some complementary notes that are sung by the more distant body of singers. It is also necessary that each choir should enjoy its own music, as if the other were non-existent.

Students of eight part counterpoint need not be informed of the necessities of the case and the laws to be followed in projecting works, specially for two antiphonal choirs. Those who wish for further knowledge of this subject are referred to Bach's great motets (folio German and

English) and the "Passion Music" according to St. Matthew (8vo, German and English), by the same publishers.

If now we turn to Mendelssohn's "Elijah" and inspect the octet, "For He shall give His angels charge over thee," we shall not find two complete mixed choirs in juxtaposition, for the parts are simply divided, as the first violins are often divided, and marked A2. The choral, "Let all men praise the Lord," in his Lobgesang is planned similarly.

It is equally evident that, as we are not dealing with a dancing chorus (as in the most ancient classic drama of Greece, but with a standing chorus), the singers must be assigned their places before the performance of an oratorio or cantata begins and remain stationary. It is not to be thought of that the progress of the music must be stopped while the singers rearrange themselves to suit some other grouping, as required by the musician's score.

Therefore one wishes that the composer of this "De Profundis" had given in a preface information as to the disposition of his choral body.

The first chorus on page 3 calls for three four part mixed choruses that reply to each other. On page 10 there are entries in the fugal style, in which the three soprano parts (instead of being as before antiphonal to one another) now all sing together in unison; and the other three parts on their entry are similarly made to proceed together. On page 21 the first soprano, third soprano, first alto, first tenor, third tenor and first bass are grouped together in the score and start off together with the chorus "Sustinuit anima mea in verbo," and receive a reply from the second soprano, second and third alto, second tenor and second and third bass parts. On page 53 the twelve parts are reduced to the ordinary four, and later they are subdivided at will. These are cases in point. It should be borne in mind that it is not an easy matter under the most favorable circumstances for even a highly accomplished amateur to follow, appreciate and enjoy twelve independent contrapuntal vocal melodies. For this reason alone some instructions are needed that this work may be rendered immediately intelligible and, though extremely complex and highly involved, free from confusion. If the four voices, soprano, alto, tenor and bass, were arranged in four long lines facing the audience they might be readily subdivided into two or three groups of four each by imaginary lines drawn at right angles through them. Such an arrangement, however, does not appear at first sight to meet the requirements of this score.

Dr. Parry has allowed himself fifths and octaves in contrary motion with the utmost freedom when writing for a multiplicity of parts, and sometimes also when only writing for four, as on page 55, system one, bar two, where consecutive fifths occur in the extreme parts in four part harmony.

The final chorus seems to have been suggested by the final chorus in Mendelssohn's "Elijah." But of course it is in no sense a plagiarism.

This work will repay the student for any attention he may bestow upon it. The composer rests his fame on many others, such as "Judith" or "The Regeneration of Manasseh," an oratorio; ode "St. Cecilia's Day" (Pope); ode "Blest Pair of Sirens" (Milton); "Prometheus Unbound" (Shelley), and Milton's poem, "L'Allegro ed il Penseroso," which was first produced at the Norwich Festival, England.

In this "De Profundis" the Latin language only is used, which admits of transpositions and repetitions of words in a sentence more freely than the more modern languages, and therefore lends itself readily to the requirements of elaborate counterpoints and subsidiary musical phrases. As regards the style it is sufficient to say that it is uniformly dignified and characterized by a sustained elevation; which is most satisfactory to note in these times, when a chorus vociferating words, and an orchestra playing a tune or motive are considered fine writing. The English cathedrals and ancient universities have never resuscitated or revived, but have continuously kept alive by daily use,

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works written in the Palestrina style—a style much quoted by too many church musicians and critics who are practically ignorant of any of this master's greatest compositions. We find in Parry's work that we have evidences of a skilled musician, writing in strict counterpoint in many parts (not as though he had, like Rossini or Verdi, attempted the style for once in a lifetime), but with the ease and naturalness of one whose whole art life has been influenced by a constant pondering and rendering of the scores of Bach and Palestrina. The style is ingrained, and cannot be acquired as readily as others that make smaller demands on the mental powers of composers.

It requires the devotion of a lifetime—the habit of dwelling constantly on high or profound musical thoughts and developing them fully in accordance with the most elaborate forms of strict counterpoint.

No "coach" can "cram" a graduate for a degree, or enable him to pass a trial of skill for a cathedral organistship in England; for this very reason, without long, persistent effort it is impossible to write, on "the spur of the moment," a choral fugue in eight real contrapuntal parts on a subject handed the aspirant that shall not only be true in a scientific sense, and therefore able to bear criticism from accredited masters, but also be worthy a hearing.

Dr. Parry's music will fail to please many ladies who habitually exclaim, "I am so passionately fond of music!" for they usually mean, "I am so very fond of passionate music;" that is to say, music which deals principally with love passion. For he has striven to set the grand old Hebraic ideas worthily.

No chromatic scales, arpeggios, rhythmic reiterations or pattern-like figures are here used to fill out the score and find employment for a multiplicity of parts. No such cheap devices or meaningless expressions are found herein, although they abound elsewhere; for instance, in Rubinstein's oratorios. The composer has taken Bach for his model, and were it not for the free fifths and octaves above mentioned, and the fact that some choral phrases end with the chord of the dominant or diminished seventh, there is little internal evidence that the work is modern. Even Bach leaves such chords unresolved if striving to give vividness to a scene (as in the "Passion" when the multitude shout in favor of Barrabas), although not when giving musical expression to the highly reflective utterances of St. Paul, as in the greater motets in eight parts.

A Letter from London.

LONDON, August 5, 1893.

MR. FREDERIC H. COWEN has agreed to conduct the first part of the programs at the Covent Garden promenade concerts on the condition that only classical music shall be played during this part. Considerable speculation is rife as to the probable success of an arrangement of this kind, as high class music does not lend itself to such environments as naturally constitute a promenade concert. People come to be amused and enlivened, not educated or deeply touched.

The orchestra is composed of 100 performers, and will be conducted in the second part by Mr. G. H. Betjeman. The following artists are advertised to appear on the opening night, August 12: Mrs. Giulia Valda, Mrs. Belle Cole, Miss Marian Mackenzie, Mr. Ben Davies, Mr. Pierpoint, Mr. Dufrique and Mr. Eugene Ysaie (violinist). One novelty every evening will be a new vocal waltz and new vocal polka sung by Mr. Steadman's choir of boys and girls. The admission will be 1s., with 1s. 6d., 2s. and 2s. 6d. for reserved seats.

Mr. George Grossmith is spending part of his holidays in preparing entertainments for his provincial tour, commencing August 28, and American tour in January next. He will stay on the other side until May, returning to London for the "season." Mr. Grossmith was highly pleased with his visit to America and speaks in the highest terms of the people he met. Mrs. Belle Cole and Miss Esther Palliser have organized a concert tour for the provinces to commence in October and close at Christmas. This will not interfere with their work at the great festivals this fall. They will be assisted by Mr. Braxton Smith, tenor; Mr. Foli, bass; Mr. Frederick Dawson, pianist; Mr. Elkan Kosman, violinist; Mr. Sydney Brooks, violoncellist, while Mr. Ben Davies will assist at some of the concerts. Mrs. Belle Cole has nearly perfected her arrangements for an extensive tour reaching around the globe. She leaves London in March next, and after visiting the principal cities of Australia will go on to San Francisco and make a tour of the United States.

The conductors of the Philharmonic Society have issued a circular stating that the eighty-first season just closed has been a financial success, this making the sixth successive year that they have not had to call upon the guarantors.

A repetition performance of Sullivan's "Golden Legend" was given at the Crystal Palace in aid of the Mansion House Fund for the sufferers from the Victoria. The prices of admission, ranging from five shillings downwards, attracted an immense audience. The chorus and orchestra were in full force, and the soloists were the same as on June 24, except that Mr. Henschel's place was taken by Mr. Andrew Black. The entire rendition was fully up to the high standard

established on the former occasion. The above fund benefited by this charity (£169 7s.), or about \$846.75, certainly not a large figure, considering that the soloists gave their services.

At one of the late Crystal Palace concerts Mr. and Mrs. Louis Mantell, from Belfast, attracted much attention by their duet singing, which was so successful that Mr. August Manns immediately re-engaged them. Their voices, which are both high and of rare quality and cultivation, were most effective in their rendering of "A Night in Venice" (Lucatoni) and the "Barcarola" (Gounod). Their most artistic singing has been much appreciated at a number of other concerts here this season. Mr. Mantell is a brother of the well-known actor, Mr. Robert Mantell, and they anticipate a trip to America in the near future.

Miss Anna L. Morse, of Chicago, who studied under Mrs. La Grange, of Paris, for the past two years, has been winning laurels in London during the season just ended. She has a high, full and sympathetic soprano voice of excellent timbre, and sings with charming naturalness of manner. She made a profound impression at Mrs. La Grange's last annual matinée when she sang the aria "Charmant oiseau, qui sous l'ombrage," from "La Perle du Bresil" (David), with such dramatic feeling and expression as to surprise all present. Miss Morse has returned to Chicago and will undoubtedly take a high place among the singers there.

One of the principal medals given by the Royal Academy of Music this year was won by Miss Mary Thomas from Kansas. She was born in 1870, and showed considerable musical talent at an early age. Her first instruction was given by her father, who was a musician, and Mrs. Clara Novello Davies; afterward she continued at the Royal Academy. She bids fair to become one of the great singers of the day.

Miss Nancy MacIntosh, from Cleveland, Ohio, has been engaged to take the leading rôle in the new Gilbert-Sullivan opera that is to come out at the Savoy in the early autumn. Miss MacIntosh has already sung at many of the principal concerts here, and if she proves as successful an actress as she has vocalist, she will certainly prove a valuable acquisition to the Savoy Company.

The most brilliant season of grand opera that London has seen for years was brought to a close with the performance of "Faust" on July 29. Mrs. Nordica and the De Reszkés gave an impersonation of this immortal work that was in every way a crowning point to the departed season.

After the National Anthem was sung the audience still remained, enthusiastically applauding until Sir Augustus Harris appeared and received this token of hearty appreciation that certainly is due him for his work in enabling the British public to hear all of the best operas interpreted by the greatest living artists.

There were altogether 89 performances during the season, counting each opera or part thereof as a performance. This number was made up as follows: "Pagliacci," twelve; "Cavalleria," nine; Carmen, seven; "Lohengrin," "Orfeo," "Faust" and "Romeo," each six; "Philémon et Baucis," five; "Djamileh" and "L'Amico Fritz," each four; "Tannhäuser" and "Die Walküre," each three; "La Favorite," "Il Vascello Fantasma," "Les Huguenots," "Die Meistersinger" and "Siegfried," each twice, and "La Juive," "Les Pêcheurs de Perles," "Tristan and Isolde," "I. Rantzau," "Rigoletto," "Amy Robsart," "The Veiled Prophet," and "Irmengarda," each one. Five out of these twenty-five were novelties. Of these "Pagliacci" is the only one that will reach wide popularity.

Notwithstanding the extra expense entailed in engaging a second orchestra the season was a financial success, and the entrepreneur is much gratified over this result.

Mr. Henry Russell has started a fund for the presentation of a memorial to Sir Augustus Harris, which shall convey in lasting form the appreciation of English musicians for the signal service he has rendered music in Great Britain.

Mascagni has left England after a successful sojourn here both musically and socially. The impression that he leaves behind is most favorable. He remains modest in his bearing and grateful for all attention bestowed upon him, in spite of all the praise he constantly receives. He promises to return to London and bring out for the first time in public his new opera "Vestilia."

Sir Augustus Harris' provincial operatic tour will commence in Edinburgh on September 11. The company is a strong one and will give the following operas: "Pagliacci," "Cavalleria," "L'Amico Fritz," "I. Rantzau," "Faust," "Roméo," "Philémon," "Carmen," "Orfeo" and "Les Huguenots."

Another novelty of Mr. Farley Sinkin's promenade concerts will be Saint-Saëns' opera "Samson et Dalila," performed as an oratorio. Mrs. Sanz will take the part of "Dalila," and Saint-Saëns has promised to come over and conduct the first performance.

FRANK VINCENT.

Verdi and Bellincioni.—Verdi, who is busy on his new opera, writes in a letter to a friend respecting Bellincioni, who is at the baths at Montecatini: "I hope she will create the chief rôle in my new work. Her youth will supply what is lacking to my age."



Chicago Conservatory of Music.—The fall term of the Chicago Conservatory of Music will commence September 7 at Weber Music Hall, with the following able corps of instructors under Director Hattstaedt:

Piano.—John J. Hattstaedt, Harrison M. Wild, G. E. Hogan, Murchough, Victor Everham, Florence G. Castle, Emilie Emilson-Peterson, Ina S. Thomason, Elizabeth Ball, Victor Garwood, Allen H. Spencer, Rae M. Hill, John C. Williams, Ida Kaehler, Clara Fischer-Ritter, Nettie Durno.
Vocal Music.—Noyes B. Miner, Ragna Linne, Elwood A. Emery, Nellie D'Norville.
Violin.—Joseph Vilim, Harry Dimond, Adolph Weidig, Alfred Kraus, Adrian Perkey, Ethel Gamble.
Organ.—Harrison M. Wild, Alice M. Foskett.
Harmony, Counterpoint and Fugue.—P. C. Lutkin, Hubbard W. Harris, Victor Everham.
Composition and Orchestration.—P. C. Lutkin, Hubbard W. Harris, Violoncello.—Frederick Hess.
Flute.—August Holm.
Clarinet.—Herbert Hutchins.
Cornet.—Emil Kopp.
Saxophone.—Edward Timmons.
Trombone.—H. Braun.
Guitar and Banjo.—J. B. Corbett.
Mandolin.—Cesare Valisi.
Zither.—Gustav Scharfhausen.
Harp.—Julia Phelps.
Sight Reading and Public School Music.—S. W. Mountz.
Normal Department.—John J. Hattstaedt, Victor Garwood, A. J. Goodrich, W. S. B. Matthews, Allen H. Spencer.
Elocution and Dramatic Art.—W. W. Carnes.
Delsarte System of Dramatic Expression.—Emma G. Lumm.
Lecturer on Physiology of Vocal Organs.—Dr. E. P. Murdock.
Languages.—German, Italian, French, by Native Teachers.

From the "World."—In a recent letter to a musical paper, Constantin Sternberg, the pianist and composer, criticises Paderewski's playing. Mr. Sternberg thinks Paderewski is not one iota better than a goodly number of other pianists, natives and residents of this country, and much inferior to some of them. People who have heard Sternberg play will know what value to put upon his opinion.

Married Again.—The mysterious couple whom Pastor Andree, of Jersey City, united in marriage on August 5 last were Charles Emil Seifert, aged forty-four years, a music teacher, of 469 Kosciusko street, Brooklyn, and Annie M. Vonhof, aged twenty-two years, a daughter of a retired milk dealer living at 248A Vernon avenue, Brooklyn. The young lady fell in love with Mr. Seifert while he was teaching her. Her father objected to Mr. Seifert because he was twice the age of the young woman, and also because he had had a paralytic stroke. Finding it impossible to overcome Mr. Vonhof's opposition, the lovers got married on their own responsibility.—"Sun."

Margaret Reid.—Margaret Reid, who made a successful American début in grand opera at the Metropolitan two years ago, has been engaged to succeed Camille D'Arville in the Bostonians.

Oudin's Return.—Eugene Oudin, the favorite baritone, a stepson of Collector of the Port Kibbreth, is in the city after an absence of three years.

Grand Opera House Renovated.—A private view of the revamped Grand Opera House, of which Edmund C. Stanton is now manager, was given to the members of the press last week. During the past two months the house has been entirely rebuilt in the interior. The ornamental work is of plaster of special designs in bold relief, and makes an exceedingly pretty effect.

The colorings are in ivory, white and gold, and amber. The foyers and lobbies are treated in tropical foliage decorations. It opened last Monday evening with "The Span of Life" as the attraction.

Choir Jealousy.—Miss Loretta Kennedy belongs to the choir of St. Mark's Catholic Church, St. Louis, Mo. The other members of the choir do not like her. So they wrote her the following note:

MISS LORETTA KENNEDY—Do you know that every time you sing at St. Mark's you disturb the peace of the congregation with your cyclone voice? A word to the wise is sufficient.

THE CHOIR.

The young lady, her mother and brother went to the United States officials and asked for the arrest of two of the choir for sending a threatening letter. They were sent to the Four Courts, where they asked for a warrant, charging the choir singers with disturbing the peace. Their request was refused.—"Sun."

"Dot Leetle Cherman Pand."—Manager G. E. Lathrop, of the Howard Athenæum, Boston, decided to change the character of his audiences, and recently put a stop to the issuance of pass checks. The liquor dealers in the vicinity

of the theatre have sustained a considerable dropping off in their evening trade. They made threats of retaliation on Manager Lathrop. The other night a German band of eight players stationed itself in front of the theatre and played continuously till near the close of the performance. The audience in the theatre could hear nothing but the band. It would not move on when asked to do so by the ushers. The police, on the call of Manager Lathrop, dispersed it.

He Is Married Now.—On Thursday last Miss Julia Paul Harrison, of Louisville, Ky., was married to Edgar J. Levey, the well-known writer on musical topics.

"The Rainmakers" to Rehearse.—Rehearsals will begin to-morrow at the Casino for "The Rainmaker of Syria." The opera is in two acts and the scenery is being painted by Reid and Gros. A very pretty march, composed by Rudolph Aronson for special introduction in the second act, will engage the services of 100 girls divided into four companies, with Florence Bell, Nina Farrington, Georgie Dennin and Beatrice Leslie as leaders.

Ovide Musin's Finger.—Ovide Musin, the violinist, is in a peck of trouble. It all came about when he hurt the third finger of his right hand.

Robert E. Johnston, of No. 237 West 105th street, who was his manager, makes affidavit that it was the fourth finger of the left. So he demands the profits which should have accrued to him under an old contract which he had with Musin when the violinist was touring in the Northwest. A snowplow jammed into a parlor car and disabled Mr. Musin's finger.

Johnson says that Musin compelled him to sign a general release by threatening him with imprisonment for an alleged forgery. He says he never forged anything.

The only thing that Musin says is this: "I got my money from the Northwestern Railroad—\$2,750—and it does not half pay my expenses. I was badly injured. Johnston was not hurt at all; I wonder why the charge of forgery frightened him so much."—Commercial Advertiser.

Death of a Lowell Violinist.—Oscar Greiner, a well-known violinist, died in Lowell, Mass., on Thursday at the age of seventy-seven years. Deceased was a native of Alsbach, Germany. In 1847 he came to New York and joined the Philharmonic Society. In 1848 he came to Boston and was a member of the Germania Orchestra when it was conducted by Bergmann. He was one of the original members of the Mendelssohn Quintet Club and a member of the Musical Fund Society. He went to Lowell in 1853 and was leader of Brooks' and Davis' Orchestra. He was also a member of Brooks, Owen and Carleton's and the American orchestras.

Adele Lewing.—Miss Adele Lewing, the pianist, with the assistance of Miss Louise Rollwagen, gave a very enjoyable concert at one of the Boston summer resorts on August 11. Concerning Miss Lewing's playing the correspondent of the Boston "Transcript" speaks as follows:

Miss Lewing herself was a surprise and a delight to the cultivated audience, who heartily enjoyed her admirable, even masterly playing, and wondered not a little over her ability as a composer. Romantic, original, full of graceful and poetic ideas, the listener first enjoys, then longs to study, works which charm so thoroughly on first acquaintance. Miss Lewing's success was unqualified.

Sadie V. Ritts.—Miss Sadie V. Ritts, of St. Petersburg, Clarion County, is the guest of Mrs. J. B. Johnstone, of Forbes street. Miss Ritts at one time resided in this city and was considered one of its leading sopranos. During the past year she has been studying abroad. Last Sunday she was solo soprano at the First Presbyterian Church, Wood street, and is considering an offer of a position as permanent soprano there. Personally Miss Ritts is a very charming and accomplished young lady and a talented, finished vocalist.—Pittsburg "Chronicle-Telegraph."

Malmene.—Mr. Waldemar Malmene, who has been principal of the music department of the Missouri School for the Blind for the last three years, has severed his connection with that institution.

Indianapolis Items.—On Sunday, the 6th, the following program was excellently well rendered at Roberts Park Church:

"See Now the Altar," arranged for solo and chorus.....
"Holy Ghost, the Infinite".....Shelley
"Pilgrims' Chorus," arranged from "I Lombardi".....

The choir is under the leadership of Mr. Buchanan, who has had charge of it but a very short time. Mr. Buchanan has proved that he is a director of great ability.

Prof. Paul Bahr is away on a vacation, taking in the World's Fair.

Miss Minnie Diener, organist of the First Baptist Church, is spending her vacation with friends in Cleveland, Ohio.

The new organ for the College Avenue Baptist Church has just arrived and is ready for use. The church will be dedicated some time in October. Miss Nellie Covert will be the organist pro tem.

Mr. Adolph Hahn, of Cincinnati, is visiting Mr. Adolph Schellschmidt, of this city.

WANTED.—A lady teacher of music (pupil of Moszkowski), who has spent some time in Germany, is preparing to take a limited number of young ladies abroad for a musical winter in Berlin. An unusual opportunity for culture in music and German. Address "Berlin," care THE MUSICAL COURIER, 19 Union square, New York.



Bayreuth.—The pupils of the Wagner School at Bayreuth gave a public performance at the Royal Opera House of "Der Freischütz." Siegfried Wagner conducted the orchestra, which was formed from the band of the Seventh Infantry.

Frankfort.—The Cecilia, of Frankfort, have chosen August Grüters as director in place of Prof. Carl Müller.

Wasielowski.—Prince Bismarck has thanked W. J. von Wasielowski for his dedication to him of his "Sedaniel," a fervent, patriotic composition.

Marie Lissmann.—A great ovation was tendered to Marie Lissmann, June 14, on her bidding farewell to the stage, at the Hamburg Theatre. She made her debut as Miss Gutzschbach, at Leipsic, in 1871.

The Allgemeine Deutsche Verein.—As a result of the late elections the presiding committee of the Allgemeinen Deutscher Musik Verein consists of the following: Messrs. D'Albert, Brahms, V. Bronsart, Billow, Dräseke, Gille, V. Hase, Kahnt, Kellermann, Klughardt, Kretschmar, Lassen, Lessmann, Levi, Mehrkens, Mottl, Ochs, Pohl, Porges, Rebling, Sachs, Stern, Strauss, Wein-gartner and Wüllner.

The London Musicians' Company.—A London exchange, speaking of this almost forgotten company, writes: "The recent bestowal upon the Prince of Wales of the gold medal of the Musicians' Company has called attention to this ancient city company, which some of our contemporaries, who ought to be better informed, seem to have heard of for the first time. Such of our readers who are desirous of joining a city company should remember that this one claims their attention in preference to any of the others. It is the only professional company among these old corporations. Its ancient vested rights over the minstrels and musicians, with powers to license and punish, are now lapsed. It so happens that Professor Bridge is master this year, but on the court are several musicians whose names are well known. Sir John Stainer will probably be the next master. The company had its parallel in France in the Middle Ages. Dr. Culwick's mention of Vidal's work recalls to mind the interesting history he there tells of the old French Ménestriers, formed into a corporation in 1321 by the Jongleurs, and lasting under various titles and regulations down to the end of the last century. The Confrérie exercised much the same rights and privileges as those bestowed on our Musicians' Company, their chief was styled 'Roi des Violons,' and to him was granted the sole power of conferring mastership and licensing performers throughout the kingdom—not, by the way, granted as easily as certain of our shady institutions now confer diplomas. The applicant had to be apprenticed for four years, then be examined, and if he could pay 60 livres to the 'Roi' and 10 to the masters of the Confrérie, together with an annual subscription and a further commission for each pupil taken, he was authorized to play in taverns and other public places. All outsiders were regarded as rogues, and the 'Roi' possessed the power to put these offenders in prison and destroy their instruments. Even members of the King's band had to submit to this monopoly and pay the Confrérie the fees. They also exercised rights over the players on wind instruments, clavecinists and organists. There was always a struggle going on between the French musicians in general and this formidable association, and Parliament was often compelled to interfere. The last master, Roi Guignon, had his powers completely taken away by the Conseil d'Etat in 1773, and his office was abolished by an edict of the King shortly afterward. The history of this ancient fraternity forms an interesting chapter in Vidal's work.

A Singer's Charity.—When Miss Sybil Sanderson was singing at Paris the other day she noticed a child imitating her. As her song died away she listened to the echo of the child's voice, and was so fascinated by its sweetness that she has decided to educate the little singer.

A Brilliant Debut.—A brilliant début was made recently at the Opera, Paris, by Miss Alba Chrétien, a young soprano. The rôle was "Alice" in "Robert le Diable," and the success of the débutante was unquestionable. Miss Chrétien is a brunette of middle height, splendid eyes and good figure. Her voice is exceedingly pure, but not strong, and her style faultless, and so is her action. The young artist came from the Brussels Monnaie,

where she has spent two years. She formerly studied music at the Paris Conservatoire and as a pianist she took second prize. It was not until she had left that she discovered what a fine voice she possessed. A former singer at the Opera Comique, Mr. Raoul, recognized this gift and became her professor.

The Same Old Story.—Nordica thought she had lost a diamond brooch said to be worth \$1,250. The prima donna, who had been singing in the drawing room at Osborne before Queen Victoria and her guests, missed her jewels when she returned to her hotel, East Cowes. She gave the alarm, the house was filled with policemen, and excitement prevailed. Messengers traveled to and fro from her hotel to Osborne House. No doubt Nordica spent a night of tribulation, but the missing ornament was found in the drawing room and restored to the cantatrice.—"Telegram."

Wanted a Director.—The Vienna opera boasts four directors, yet for a late performance of "Lohengrin" it was difficult to find one. Jahn was sick at Salzburg; Richter, who intended to direct, was attacked with fever; Fuchs was on vacation, and as late as 6:30 p. m. Joseph Hellmesberger was summoned, although he had never directed the work. The soloists and chorus, however, knew their parts well and carried out the opera.

Joncières.—Mr. Victorin Joncières has completed a work entitled "Lancelot," which will be read soon to the directors of the opera. According to his friends, it is quite equal to "Dimitri" or "Chevalier Jean."

Receipts at Paris.—For the season March, 1892, to February, 1893, the Paris Opera took in 1,898,392 frs. and the Opera Comique 1,772,077 frs.

A New Opera Comique.—The first representation of "Jehan de Saintre," by Mr. Frederic d'Erlanger, took place August 3 at Aix les Bains, and was very well received. Mr. Frederic d'Erlanger must not be confounded with Mr. Camille Erlanger, a grand prix de Rome.

"The Rose of Pontevedra."—This opera, that received a prize at the Gotha competition, will be produced at the Royal Opera House, Berlin, between the 15th and 30th of September.

Max Nordau.—The author of "Entartung," who holds that all artists are more or less cranks, has written another play in four acts, "The Right to Love," which was given at the Lessing Theatre, Berlin.

The Troubles of Stagno.—The Frankfort adventures of Roberto Stagno are causing him some annoyance. At Vienna a performance of "A Santa Lucia," announced for October 4, the nameday of the Emperor, has been countermanded because an artist under indictment cannot be allowed to appear at a court institution.

Munich.—At the second representation of the "Ring des Nibelungen," at the Munich Court Theatre Max Alvary was to sing the two Siegfried rôles in "Siegfried" and "Götterdämmerung," Rosa Sucher that of "Brünnhilde," and I. Lieban, of Berlin, that of "Mime," with Hermann Levi of course as conductor.

A Sad Case.—A Naples paper, "Il Mattino," contains the following paragraph: "Mrs. Amalia Petrella, daughter of the late Maestro Petrella, in old age and poverty, with a sick, blind husband and a family of nine, appeals in lack of all other resources to the charity of all compassionate persons." Petrella for a quarter of a century held a prominent position and produced twenty operas, among them "Ione," "Marco Visconti," "Giovanna di Napoli," &c.

Better than Sulphonal.—It has been known for a long time that the head is a kind of resonator susceptible to the vibrations of a metronome. Mr. Gilles de la Tourette has constructed a metallic helmet with a plate set in vibration by an electric motor. The current is regulated to produce the number of vibrations required by the state of the patient. In six to ten minutes quiet sleep results.

"Santuzza."—This second sequel to "Cavalleria Rusticana" has its time of action eighteen years after the death of "Turiddu." By this time "Santuzza" has become mad and puts a knife into "Compare Alfio." She then falls dead from emotion. "Lola" confesses that her daughter "Anita" is "Turiddu's" child, and "Massimo," the son of "Santuzza," in love with "Anita," thereupon runs away. The author is a German named Eduard von Freybold.

Naples.—It is reported that Sonzogno intends to take the San Carlo Theatre for the winter season, and produce "The Damnation of Faust," by Berlioz; "Manon Lescaut," by Massenet; "Samson and Delila," by Saint-Saëns; "Ratcliffe," by Mascagni, and Leoncavallo's "I Medici."

Hekking.—Anton Hekking, the 'cellist, is tired of America after his four years' experience, and has taken up his abode at Charlottenburg.

Verdi.—An enterprising tradesman met Verdi at Montecatini, and gave him an advertisement—inkstand. Verdi thanked him with a smile, saying, "Too late." "Why?" said the advertising agent. "I write no longer." "But the papers—" "The papers!" replied the master, "the papers know more than I do! Sometimes they are right, but now I am right. The 'new opera' will not be

begun. What do you say, Boito?" Boito answered, "If it is not already written it never will be."

New Operas.—The composer of "Mala Vita," Giodano, has finished a new work in two acts. It is entitled "Regina Diaz," and will be produced at Milan. —At Rome the new Spanish operetta, "Re e Coscritto," by Chapy, had moderate success when given June 14 at the Nazionale. —Platania's "Spartaco" had no success at Milan. —Sergius Tomajaff has composed an opera named "Oresteia." —At Nantes "Gilles de Retz," the new opera by P. Emile Ladmirault, had great success. —Young Italy will be represented in the coming season by no fewer than eighteen operas, namely: "I Medici," Leoncavallo; "I dispetti amorosi," Luporini; "Pater," Gastaldon; "La fonte d'Emschin," Franchetti; "Il figlio di Turiddu," Ercolani; "Camargo," De Leva; "Struense," Marengo; "Almansor," Biamio; "Herma," Masetti; "Arlesiana," Cilca; "Enos," Abazza; "Lady Hamilton," Bozzi; "Nunzia," Florida; "Evangeline," Berutti; "Hanamalek," Marescotti; "Etelka," and "Pia de Tolomei," Buongiorno, and "Giuditta," De Lorenzi. —Doebber has completed a new one act piece, "The Rose of Genzano."

Changes.—At Stuttgart, Zumpe succeeds Prof. Faisst as director of the Society of Church Music. —At Crefeld, Müller-Reuter, of Dresden, succeeds Grüters, who goes to Frankfurt. —Albert Eibenschütz becomes director of the Kölner Liedertafel. —Otto Löhre, of Riga, is engaged for the Hamburg City Theater. —Fritz von Bose, of Leipsic, has accepted the post of piano teacher at the Conservatory, Karlsruhe. —Gustav Walter has resigned from the Vienna Conservatory and will devote himself to private teaching.

St. Petersburg.—A new opera house was opened at the beginning of June with a presentation of Gounod's "Romeo et Juliette." —The Theatre Kononoff will be turned next season into a private Russian opera house, Besnosikoff and Dudischkin, conductors. —Pränschikoff, the founder of the private Russian opera at Moscow, has gone to St. Petersburg, where he will teach singing.

The Misses Vet.—Two charming young American artists, violinists and pianists, Blanche and Cora Vet, of Detroit, Mich., who are now studying in Paris, received a perfect ovation for the artistic rendering of a "Duo Concertant" for two violins, by Alard, and also for two piano numbers—"Barcarolle," by Rubinstein, and "Valse Chromatique," by B. Godard—played by Miss Blanche at the grand concert given on Thursday evening at the Théâtre Montparnasse for the benefit of the Crèche de Plaisance. Among other artists who ably assisted at this *fête artistique* were Patoret, of the Opéra Comique; Martin, of the Opéra, and Ch. Lepers and Oble, of the Théâtre National Lyrique. —"The American Register."

A Strauss Season.—Since the middle of June at the Prague Theatre the only operas performed have been those of Johann Strauss.

Opera Comique.—At the Opéra Comique, Paris, during the coming season it has been determined to give performances of "Le Diner de Pierrot," by Messrs. Millanvoye and Hess; "Madame Rose," by Messrs. Bilhaud, Barré and A. Baynes; "Flibustier," by Messrs. Jean Richepin and César Cui, and "L'attaque du moulin," by Messrs. Emile Zola, Louis Gallet and Alfred Bruneau.

Wanted a Hymn.—According to "Le Ménestrel," Hungary wants to have a national hymn essentially Hungarian, but there appears to be some difficulty in the matter. The Art Club of Budapest opened a competition, but out of twenty-five manuscripts which were presented not one was considered worthy of the prize. All the envelopes containing the names of the competitors have been burnt.

Vieuxtemps.—It is proposed to erect at Verviers a monument to the celebrated violinist, Vieuxtemps. A series of fêtes will be given for the purpose of providing the necessary money.

Smetana.—Dr. Carl Teige has just published at Prague a chronological catalogue of the works of Frederic Smetana.

Strassburg.—The amalgamation of the Choral Society and the Musical Union at Strassburg has been inaugurated by a grand fête at the Tivoli. The new society is named the Choral Union.

Obituary.—At Munich, Fred. Wilhelm Meyer, May 30, aged seventy-six. —At Unter Waltersdorf, Dr. Otto Bach, July 3, aged sixty-one. —At Dresden, C. A. Reccius, July 8, aged sixty-three. —At Rotterdam, J. B. Lützen, July 17, aged seventy. —At Moscow, K. Albrecht, June 20, aged sixty-six. —At Stuttgart, Franz Joseph Schütty, June 9, aged seventy-six. —In Oelsnitz, Carl Thierfelder, June 1, aged seventy-two. —At Augsburg, Hans M. Schletterer, June 4, aged sixty-nine. —At Homburg, Ottoman Backhaus, June 29, aged sixty-seven. —At Steglitz, Moriz Rabich, July 4, aged seventy-eight. —At Hosterwitz, Mrs. Josephine Fritzsche-Wagner, June 27. —At Vienna, Johann Schrammel June 17, aged forty-three. —At Vienna, Theodore van Hoorn, a Dutch composer, committed suicide through despair at not finding a publisher. At the same place Mr. Marcal Wiswe, who lately gave some successful concerts with Johannes Brahms and the older Hellmesberger, died, aged fifty-seven.

Charles Gounod at Home.

THE immortal author of "Faust" has been far from well for some time. He seems to recover from temporary ailments only to have relapses, which leave him weaker and more susceptible to fresh attacks, and those around him cannot help feeling some anxiety, although his indomitable spirit and energetic temperament affect to make light of these warnings. But one must remember that Charles François Gounod was born on June 17, 1818, and when a man has made such enormous demands on his mental powers and such constant expenditure of vital and physical strength, he should be more than usually careful to husband these resources when he reaches his seventy-fifth year.

The great maestro is still the most fascinating of companions. The fire of his eye is not quenched; his eloquence is as spontaneous and as sparkling as of yore, and, like all enthusiastic natures, he is all the more delightful that he has no reticence, timidity or dissimulation. He allows his instincts to carry him along, and as they are all genial and sympathetic, he is as graciously communicative, and one feels inclined to apply to him one of his own expressions: "His soul looks out from a crystal mirror."

There is as wide a difference between the aged and triumphant musician, whom the whole world applauds, and the child raised by his mother and determined to win the "Prix de Rome" as there is between the modest flat of the Rue de l'Éperon, the narrow street of old Paris behind the ancient Abbey of St. Germain, where he was born—and the new, sumptuous, broadly planned Quartier Monceau, in northwestern Paris, where Gounod occupies the mansion he has built.

Some forty-five years ago the plain of Monceau could boast of no other buildings than a few dairy farms, where delicate, consumptive patients were sent to drink milk fresh from the cow, or even to sleep in cow stables. Now the finest "hotels" of Paris have been erected in that once rustic locality, on either side of stately avenues; it is justly proud of its boulevards, its squares and of the atmosphere of wealth and luxury that surrounds it. But it is not fortune alone that has sought the Quartier Monceau; painters, literary men, artists on whom success has smiled, migrated thither in quest of light, sun and air; they brought to it their originality and unconventionality, and this accounts for their highbred architecture and incoherence of the style of building. Each owner has followed his particular taste, so that a Gothic turret elbows an Italian façade, and a Moorish dome shows an Arabian portico jostling each other in quaint but pleasing variety.

One side of the Place Malesherbes is almost entirely taken up by a reduced replica of the Castle of Blois, the incongruous whim of a sugar refiner; opposite, but of less pretentious architecture, rises Gounod's house, a three storied building of pure and elegant Renaissance character. It was built in '79, by Mr. Pigny, the maestro's brother-in-law. Gounod occupies the whole with his family, but in separate establishments. Reserving the second floor for himself, he has given the first to his sister-in-law and the third to his son, Jean Gounod, married to the daughter of the well-known decorative painter, Gallard. Jean had two sons; the eldest, Pierre, a clever boy of ten, bears a striking resemblance to his grandfather; the younger, Jean, died in 1890. Gounod's daughter married a Baron de Lassus, in '86, and occupies the ground floor of this patriarchal abode with her baby boy. Gounod himself lives there for seven or eight months of the year.

In June the house becomes vacant, the inhabitants all emigrating to St. Cloud, where Mrs. Gounod has a country house, left to her by her father, the pianist Zimmerman. They spend the summer months together, but Gounod sometimes leaves them for a few days, starting on some visit or excursion, invariably, however, returning to his beloved Paris on the first of November.

The interior of the mansion is fully worthy of the exterior. The staircase of massive carved wood has been decorated by Dubufe the younger—a nephew of the maestro—with graceful female figures in white and pale gold on an azure ground; they represent the muses and the heroines of Gounod's operas; "Marguerite" at her spinning wheel; "Juliet" bending over her balcony; "St. Cecilia" rapt in reverie, and "Sappho" striking the chords of her lyre. A few bars of music written in gold under each silhouette record some phrase of the composition. In the medallions around the cornice are the names of celebrities in literature, sculpture, painting and music.

Gounod has a deep rooted objection to solid walls and heavy doors; none are seen in his house; nothing but light partitions, openwork screens, light balconies, hanging loggias, delicate wrought iron gratings and graceful arches, allowing light and air to circulate freely. On the first floor a winter garden, brilliant with flowers and palms, offers a charming contrast to the sombre oak and dusky Eastern carpets. The culminating interest of the dwelling, however, lies above, where a cheerful gallery leads to the maestro's private apartments. There a vivid impression of refined and artistic taste, more conspicuous than mere luxury, is conveyed to the visitor as he passes through the draped and curtained arches that stand in lieu of the banished doors.

Gounod's study or library is an immense room rising

to the height of two stories, lit by a broad window shaded by stained, but not sombre glass; it has a roof like a church, and is paneled in oak. At the furthest end, on a platform reached by some shallow steps, stands a large organ, of which the bellows are worked by a hydraulic engine from the basement. A head of Christ is framed in the centre of the instrument; the Renaissance mantel piece is of deeply carved wood, the high reliefs representing scenes of the Passion, and is adorned with a bronze medallion of Joan of Arc and massive iron fittings. The centre of the room is occupied by a grand piano of Pleyel's; one wall is lined with bookcases filled with works of theology and philosophy and a collection of musical scores, the most valuable having been inherited by Gounod from his father-in-law. Among the many objects of art and interest scattered in the big room, the most remarkable perhaps are the two reduced copies of the statues of Michael Angelo on the Medici mausoleum; a fine bust of Gounod in wax by Franceschi, and the copy of the Sixtine chapel, with the quaint inscription: "To my dear musician—his brother and friend Herbert—from Michael Angelo." The donor is the present director of the Academy of France in Rome, who had been the maestro's comrade fifty years before. He sent it after first hearing his "Mors et Vita."

Two low divans covered with Persian rugs, a few chairs and little tables, with the huge desk with sliding lid at which Gounod writes, complete the furniture of the study, but it is above all pervaded by the atmosphere radiating from the personality of its master, whose unfailing courtesy and encouraging cordiality never keep a visitor waiting or let him depart unsatisfied with his reception. Gounod is tall, quick in his movements, and easy in his gestures; he habitually appears in a smoking coat of black velvet, thrown well back on his broad chest; a silk handkerchief is carelessly knotted under the loose collar of his woolen shirt; his remarkably small feet, of which he is not a little vain, are always shod in the nattiest of patent leather shoes. When a friend or acquaintance is announced he promptly lifts the skull cap he constantly wears, and then comes forward with extended hands and a warm welcome.

He is kind—too kind even to the indiscreet applicants who do not scruple to invade his privacy or take up his valuable time; but, as he says himself, "he cannot help it." His mobile features reflect every passing expression, and convey the impression of constant attention to and interest in his interlocutor. This very mobility of expression, however, has made it difficult to obtain a perfectly good portrait of the author of "Faust."

The best is undoubtedly the one painted by Elie Delaunay, his colleague at the Institute of France, who has represented him in profile; the powerful lines of the forehead stand out against a background of laurels; the clear, blue eyes are fixed on space; the full lips, half sensuous, half serious, are closed in pensive repose; the fair beard, already frosted with silver, falls fan-like on his breast; he clasps the score of "Don Giovanni"—his musical gospel, and the work he has always extolled over all others.

To have known Gounod personally, to have seen him merrily playing the "Marche Funèbre d'Une Marionnette" while relating the incidents of the little drama to a group of young people; to have watched him caressing a child; to have listened to his warm, unfettered eloquence when he became interested in any subject; to have received some of his clever, pleasant, graphic notes, is to have gathered memories that will endure forever, and to feel an undying love and regard for the genius who could with equal grace and ease be the most charming social companion, render immortal the woes of "Marguerite," the passion of "Juliet," the voluptuousness of "Sappho," write the Christian hymn of the "Stabat Mater," sigh the song of "Magali," and lend his wild rhythm to Breg Hart's "Bells of Monterey."—M. DE S. in Sunday "Sun."

Musical Items.

In the Catskills.—Mrs. Florence d'Arona and Prof. Carl Le Vinsen, the well-known singers and musical instructors of this city, are spending an enjoyable vacation at the Overlook Mountain House in the Catskill Mountains.

Carlos Hassellbrink.—Carlos Hassellbrink, the well-known violin virtuoso, formerly concertmeister for Seidl and Damrosch, returned from Europe Friday, where he has been giving concerts at Paris with great success.

Another Violinist.—Miss Bertha Webb, a talented young American violinist, a favorite pupil of Mrs. Urso, will appear as a star this season. Miss Webb has been heard with several of the best road organizations during the past three years and has won a host of admirers.

A New Comic Opera.—Mr. Pollini has secured for the Hamburg stage the German version of "Jéhan de Saintré," by Frederic d'Erlanger, which has been produced with great success at Aix les Bains. "Figaro" pronounces it an exceptionally fine work.

Callers.—Mrs. Pemberton Hincks, Miss Josephine Gro, the composer; Maurice Frances Egan, the poet; Carlos Hassellbrink, the violinist; Titus d'Ernesti, Edward Hib-

hard Noyes, pianist, a pupil of Leschetizky, and Frank G. Dossert, composer and organist, were callers at this office during the past week.

A Sculptor's Voice.—Thomas Ball, the sculptor, when he was a youth in Boston had a remarkably fine bass voice, which attracted the notice of President Chickering, of the Handel and Haydn Society. He induced young Ball to rehearse several oratorio parts, and he finally essayed to sing in public at a performance of "Moses in Egypt," which he did with success. He afterward became the bass in the King's Chapel quartet, where he sang till he went to Europe to live.—Exchange.

A Piano Playing Bear.—Mary Carter was practicing her music, and was all alone in the house. But, for some reason, she was always alone when she did so. As soon as she struck the first note of her exercises everybody went out doors and stayed there, regardless of the style with which she went over the scales, says the San Francisco "Call."

Mary was a San Francisco girl who had gone to spend the summer with her sister, who married a rancher that lived away up in the mountains, near the headwaters of American River.

She went over the scales carefully every few minutes, taking a look out into the garden to see that her relatives did not get too far away.

Suddenly she heard a shuffling sound, and, turning around, saw a large brown bear standing in the doorway leading to the back part of the house. She was paralyzed with fear, and could neither move from her chair nor scream.

She saw the bear come nearer, and she trembled like a leaf. Oh, how she wished she could faint! and the bear kept coming closer, and soon had his paws around her.

She gave herself up for lost as she felt the grip, which she knew was deadly, tighten around her and the warm breath of the creature on her face. Looking through the window she could see her relatives lounging around peacefully in the shade of the pines, and tried to call them, but her tongue would not move, and she closed her eyes, expecting to open them in that happy land of which she had been taught from childhood.

But what was this? The bear was not hurting her. He held her gently but firmly in his paws, and was actually licking her face like a pet dog. She opened her eyes, and the world was the same as usual. She could not tell whether she was frightened or not, but somehow she did not try to scream. She just kept quiet, hoping something would happen to end the agony, which she did not understand.

The bear did not hold her more than a second, although it seemed ages to the girl. He did not want to hold her, for he threw her on the floor. She was still frightened, and expected the beast to jump on her and devour her at his leisure.

But instead he turned around, commenced to claw the piano, and was evidently delighted with his performance,

for he kept time with his feet and looked around approvingly.

The people outside heard the clatter, but did not pay any attention to it; as they afterward said, it was not unusual. Mary has never forgiven them for this.

The bear began to play furiously, and Mary, seeing a way to escape, took advantage of it, and ran screaming from the room.

Her relations at first refused to believe her story, but hearing the clatter ran to the window and looked in. Bruin was still at it, and by this time had become so enthused that he was performing a sort of can-can to his own accompaniment.

He howled and jumped and whined, and at last concluded his concert by getting on the piano with all fours and executing a jig.

At this time Mr. Matthews thought he had better take a hand, and he ran into the room with an ax, as that was the only available weapon.

The bear did not seem surprised, but got out of the way, and had there been room would have left the house. He was struck several times with the ax, but did not show fight, and the man thought he must have found a tame bear, although he could not imagine where it came from.

He then changed his tactics and tried to capture it, as it did not appear dangerous. He got hold of it, and tried to tie it in the piano cover. The beast could have killed him, but it did not want to. It just gave him a good squeeze, and threw him violently against the wall.

After looking at him a moment the bear went out of the door and walked leisurely into the yard.

Mrs. Matthews and Mary rushed in and soon had Mr. Matthews back to consciousness. He got up and looked out of the window and saw the bear walking quietly over the hill in the direction of the mountain.—"Journal."

The Champagne and Marteau.—Henri Marteau, accompanied by his father, will sail from Havre Saturday on La Champagne.

"L'Enfant Prodigue."

AT Mr. Daly's Theatre last Monday night Carre and Wormser's "Musical Play Without Words" was reproduced and proved an unquestionable success. We had it several seasons ago with Ada Rehan and Adelaide Prince in the cast, but it was but a "succes d'estime."

On this occasion, however, the people on the stage were to the pantomime manner born, and it proved to an American audience a most delightful surprise.

It was Theodore de Banville, the Chopin among French poets, who said of the pantomime: "Its history is the history of humanity."

Expressive gesture, facial by-play, plastic contortions can all be made to shadow forth the most subtle emotions. It is the elemental language of the race and speech after such an artistic performance as that of last night seems almost an impertinence.

The story is the old, old one, with slight variations—the

impassioned prodigal who robs his parents, squanders his substance on the light o' love and returns home to the fatted calf. All this, with several subordinate themes, is presented with unerring art by Mr. Cleary's French Company.

The two old folks, impersonated respectively by Mr. Courtes and Eugenie Bade, are the creators of their rôles. Their work was exquisite, full of tact and delicate suggestion. The unctuousness of the father, his little taint of gluttony, slyness, were admirably pictured by Mr. Courtes, who made a hit in the newspaper scene.

His wife was all that we conceive fond, anxious, tender maternity can be. Her suppressed agony as she witnessed her son's rascality was touching in the extreme. To top it all, Bade is a very handsome woman.

And "Pierrot," poor, sad, mad, bad, glad "Pierrot!" Will his type ever cease as long as the globe spins on its axis? In him is prefigured heedless, hot, reckless youth. He stakes all on a pair of eyes, loses and hies him back to his mother's apron strings.

Pilar Morin, the "Pierrot," is the possessor of most sympathetic eyes and mobile features. Her poses are most plastic. She quivers with intensity, melts with pity and bubbles with naughty humor. She is bewitching, and gained the suffrages of a very distinguished audience after her charming avowal to "Phrynette."

Her work is marked by the subtle tact of omission; her touch is clear, incisive; her movements replete with color and with hints. The second and third acts were capitally played.

The "Phrynette," Reine Roy, was excellent, and the "Baron," Mr. Dallen, whose make-up suggested that prince of correspondents, M. de Blowitz, supplied the comedy element. The remarkable looking negro servant, M. Buckland, must not be forgotten. He has a comical strut and a musical theme all for himself.

Mr. Wormser's music is a pasticcio. It ranges in suggestion from Mendelssohn to Mascagni, and is often very happy in its effects. The buzzing fly (contrabasso) was the least of the many good things. The introduction of Mendelssohn's "Wedding March" was very witty and wicked. There are three or four well defined leading motives which are gracefully wrought out. The scoring shows delicate taste.

The piano part, a most important one, was admirably taken by Mr. Aime Lachaume, who plays with great finish and taste, as befits a Paris Conservatory prize winner. "L'Enfant Prodigue" is a delight to the eye and altogether a most unique and artistic appeal to one's aesthetic sense.

The Seidl Orchestra All Right.

WE are officially empowered to deny all rumors as to the disintegration of the Seidl Orchestra. The great conductor is working hard at his cottage in the Catskills, and has made a most attractive scheme for next season's Philharmonic programs. The "Eroica" will be the "piece de resistance" at the first concert. Mr. Seidl is orchestrating Liszt's Spanish rhapsody, which should prove effective for orchestra, as it is "unfit for publication," so to speak, on the piano. Engagements have been made for the Seidl Orchestra in Washington, Baltimore and other places. It wouldn't, however, be a bad idea if Mr. Seidl reconstructed the personnel of his band. It is weak in spots, and then new blood is always an advantage.



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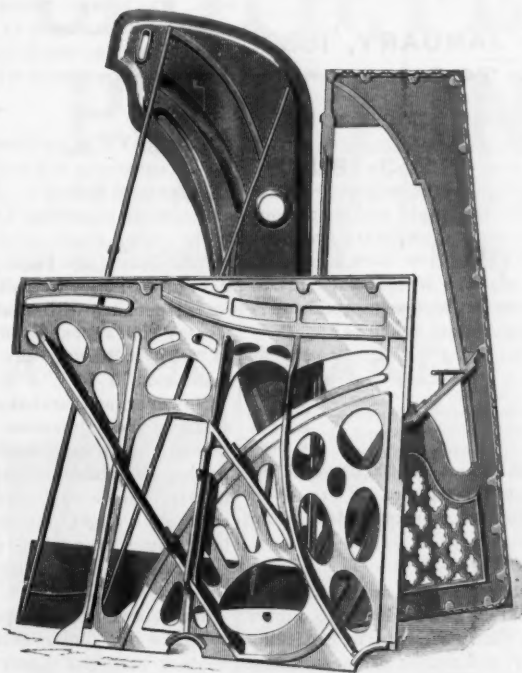
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NOTWITHSTANDING the rapid and marvelous growth of Chicago and its temporary grandeur as reflected in the World's Fair, New York still maintains quite a prominent place as a financial market. Bradstreet's reports of the bank clearing totals at 77 cities for the week ending August 17 shows?

Totals for the week.....	\$732,542,300
New York clearings.....	421,357,298
Exclusive of New York.....	308,184,992
Boston clearings.....	65,166,730
Chicago clearings.....	59,672,137
Philadelphia clearings.....	49,504,972

St. Louis follows with about \$16,000,000 and the other 72 cities fall from \$120,000,000 to \$53,000. New York appears to be quite a factor up to date in our finances.

ONE of the greatest authorities on sound, tone and the science of acoustics is now in this country on a visit to the World's Fair. We refer to Dr. Helmholtz, the German savant and author of the greatest work on sound written to the present time. If this work (English translation by Ellis) were studied more carefully by piano and organ men the tone of musical instruments would certainly be improved. Some of our friends in the industry have it in their libraries. Messrs. Steinway and Knabe and Decker Brothers have it. Paul G. Mehlhlin has the German original edition, and so has Sigfried Hansing. Governor Fuller, of Vermont, has not only his Helmholtz, but

Tyndall and all other acousticians in his library, including that now rare Italian, Blaserna. There is a Helmholtz, if we are not mistaken, in Mr. Lucien Wulsin's library, and of course we have it in THE MUSICAL COURIER library, which, by the way, is rapidly becoming an institution of significant value for the musical instrument industry as a reference.

S. D. MCINTYRE, connected with the A. B. Chase Company, of Norwalk, Ohio, is in charge of the Fifth avenue warerooms of this company during the absence of Mason P. Courier, who is away on a two weeks' vacation.

WE congratulate the John Church Company, of Cincinnati, in securing the services of D. Kanner in their sheet music department, for he is one of the best posted men, particularly in the foreign line, in this country. Mr. Kanner has disposed of his business and can now be found at the John Church Company.

A GREAT volume is to be published after the World's Fair has been concluded, giving in concise form the history of the development and progress of each industry represented in the Exposition. With four, six or eight judges in the piano and organ department, it would be interesting to know upon whom this duty would devolve. We suggest to the judges to select an outside party to do this work, and suggest Mr. W. Dalliba Dutton, of Hardman, Peck & Co., as the man.

WE are glad to know that the Starr Piano Company are during the dull times keeping their case shop and varnish rooms in full operation, knowing so well that a perfect finish on a piano cannot be produced except by a slow and careful process. For this reason they are continuing to make their full number of cases, and putting them regularly in varnish, so that when the demand is made for the fall stock they will be prepared to furnish good, well made and carefully varnished pianos, and not be compelled to put out hurried or green work, which must prove unsatisfactory to the consumers and disastrous to the dealer.

This is a point which dealers who are not now handling the Starr pianos will do well to make a note of.

CLAMBAKE in his latest issue states that our Mr. Blumenberg is a stockholder in the Shaw Piano Company, of Erie, Pa. If it were possible that such a suspicion regarding Clambake or any other music trade editor could ever be entertained by us we should follow the usual journalistic rule of verifying it before publication, although we would be excused for dispensing with that trouble in the cases of our worthy colleagues, for no one has ever accused any of them of having any pecuniary interests in any institution.

However, as Clambake must have indulged in considering the publication of the item, why did he not proceed in the usual well ordered plan? Stock companies are public institutions and the individual stockholders' names can readily be obtained. Moreover, the Shaw Piano Company could have given the true information and thus saved Clambake from the possibility of error, if he made an error in publishing the statement.

We believe it would pay the Shaw Piano Company to make our senior editor, who is in such intimate contact with the piano and organ trade, a stockholder. It would pay any firm of consequence in the trade to follow the lead given in Clambake's diplomatic sheet and make our Mr. Blumenberg a stockholder, and a large one, so as to give him some decent percentage of the dividend. We are not particular regarding the grade of the instruments, only keeping in view the dividend paying capacity of the factories. No formalities are necessary, as will be explained by the Shaw Piano Company.

LATEST FROM CHICAGO.

[By Telegraph to THE MUSICAL COURIER.]

CHICAGO OFFICE THE MUSICAL COURIER,
226 WABASH AVENUE, CHICAGO, ILL.
August 22, 1893.

THE Six Judge-Jury began piano examinations yesterday afternoon in the following order: Schomacker, Bent, Bush & Gerts, Adam Schaaf, Starck & Strack.

Judge E. P. Carpenter, who is an influential member of the jury, announces the following assignments of piano cards issued to judges:

Steck gets Everett and Mason & Hamlin.

Hlavac gets Krell.

Dr. Clarke, Sohmer and Vose.

Dr. Ziegfeld, Hardman, Bent, Behr and Mehlhlin.

Schiedmayer gets Chickering, A. B. Chase and Kimball.

Carpenter himself has Mason & Hamlin, Liszt organ, Vocalion and other organs.

Carpenter originally had the Kimball pianos and organs, but now has Kimball organs only.

Dr. Clarke may have the Hallet & Davis' card assigned to him.

Reports on Lyon & Healy and on Erard harps have been filed, workmanship and detail preferences going to the former, while tone goes to the latter, both on compromise basis.

In mandolins and guitars, Lyon & Healy are ahead. Chickering only entered fully for awards on Saturday.

Both Schroeder & Becker grands, St. Petersburg, Russia, will get valuable awards.

Quite a percentage of American pianos will be reported as unfit for awards.

Diplomas will be signed by the individual judge to whom the card has been issued, but the decision rests with the vote of the Six-Judge-Jury.

This is exactly what was asked for by the 13 manufacturers who withdrew from the World's Fair.

Everybody seems to be pleased and a more delighted set of harmonious piano makers than those assembled at Chicago has never been seen. The millennium is in sight.

BLUMENBERG.

THEODORE THOMAS.

[By Telegraph to THE MUSICAL COURIER.]

THE Columbian Exposition has asked Theodore Thomas, who is at present in Fair Haven, Mass., to reassume the management of the music at the World's Fair. He has sent a conditional acceptance.

BLUMENBERG.

HUGO SOHMER, of Sohmer & Co., left for Chicago on Monday last, to spend a week visiting the Fair, combining business with pleasure.

A CABLEGRAM to Steinway & Sons announces that the Steinway grand piano recently sold to Her Majesty the Queen of Spain was played upon at an inaugural concert at the palace by Mr. Albinez, the well-known Spanish pianist.

DECKER BROTHERS announce that their new building is so far advanced that by September 1 the upper floors will be ready for occupancy. The formal opening of the piano warerooms will occur soon after the first of the month.

MR. CHEVREL, of G. Chevrel, Paris, designers, &c., of the well-known marquetry work for which Wm. Tonk & Brother are the American agents, is now in this country calling upon the trade in company with W. B. Wilson, of Tonk & Brother.



CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

MUSKEGON, MICH. GRAND RAPIDS, MICH. CHICAGO, ILL.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,
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Warerooms: 157 Tremont St., Boston—98 Fifth Ave., New York.

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Have you seen
THE NEW
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STERLING
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WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.



HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest
Toned Pianos in the World. Containing more
Valuable Improvements than all others.

The Best Selling High Grade Piano Made.

EASTERN FACTORY:

PAUL G. MEHLIN & SONS,

461, 463, 465, 467 West 40th St.,
NEW YORK.

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MEHLIN PIANO CO.,

Cor. Main, Bank and Prince Sts.,
MINNEAPOLIS.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument
as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited),
WORCESTER, MASS.

NEW YORK WAREHOUSES: CHICAGO WAREHOUSES
10 E. 16th St., J. W. CURRIER, Manager. LYON, POTTER & CO., 174 Wabash Ave

ROBT. M. WEBB. CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York.

Factory: Brooklyn, L. I.

A THOUSAND TUNES.



That's a large number, but the Symphonion plays it. The Symphonion is an unlimited music box instead of a cylinder playing from one to six airs. The Symphonion uses steel plates as shown herewith.

These plates revolve and their teeth strike the teeth of the steel combs, thus producing the tones. Plates are changed in a moment. They may be bought by the hundreds and each plate represents a different tune. One may thus have sacred music, old favorites and latest songs of the day, as he chooses.

The Symphonion is simple in construction and does not get out of order, as the old fashion music boxes always do. They are rich and melodious in tone and not the least expensive.

We are headquarters for the trade and are prepared to quote lower prices than ever before with all the latest improvements.

Send for Catalogue and Price List.

The SANDER MUSICAL INSTRUMENT CO.,
212 BOYLSTON STREET, BOSTON, MASS.



THE stuffed brown bear and his white brother, the polar bear, are both still engaged in the places on the aisle opposite to the Sohmer and the Bauer booths in watching visitors who intend to get away unnoticed with pianos. These two bears have been as patient as the booth attendants and have not murmured a word at the dullness of the past months in Section I, neither do they look more pleasant now that visitors are more numerous, the music section getting its proportionate increase. About three quarters of a million people paid to get into the grounds last week and in all directions there was hubbub, excitement and scheming to get names, addresses and pointers and to open up new trade. And a great deal of new trade will be opened if the large attendance is maintained as it appears now. With an average of 1,000,000 paid visitors each week from now to October 1, the attendance at Section I and in the remaining musical instrument departments will keep all the exhibitors busy, and it is about time they should be busy.

Noise and Din.

We desire to call the attention of exhibiting houses to the incessant din and confusion caused by the simultaneous performances on instruments in adjoining booths. The noise is a hellish pandemonium and the result of an infraction of the rules. Not only is no one benefited, but the whole scheme of the exhibitors is foiled by the ghastly noises, for it is impossible to distinguish the conflicting and interrupting performances, or to get any tangible idea of the purposes of the firms in permitting this ridiculous method to continue. It is surprising how some of the players can perform in the face of the prevailing noise, but they go on just as if nothing was occurring, and only help the disorder. Some mutual arrangements should be agreed upon to abolish such ridiculous conduct, and the initiative of an active piano and organ man who believes in reforming it would soon be followed by some methodical plan of action. As it now stands every good piano or organ played is played under such disadvantage that it were better not to have it played at all.

Poor Pianos.

As the judges were to have begun their labors on Monday and could therefore not have reached any conclusions respecting any large number of instruments, it will not do to interfere with their work by stating anything to prejudice them. Hence names need not be mentioned in the bald statement that there is a lot of pianos now on exposition among our American makes that is absolutely worthless—the whole lot, and the lot is diversified too and geographically distributed, knowing neither East nor West. There are pianos on the ground that are in the scale contrivance fundamentally worthless; others with the poorest material, gotten up for outward appearance only that can make no just claim for an award and should receive none, and others again that have no standing in the trade on general principles. What are the judges going to do about these pianos, and what are the manufacturers of them going to do?

In addition to this the ground upon which the south eastern section of the Manufactures Building is located is near the water front, is exceedingly damp and filled with drains, and the system of sprinkling the passageways and aisles on which the booths are erected adds to the periodical change of temperature and barometer. All this has so affected many of the pianos and organs that they are in no condition for examination, except by a judge who knows them congenitally—to apply a scientific term in biology that covers the ground—or by a judge whose favorable decision may have been reached before he was appointed and we learn that some such judges have been appointed at this World's Fair.

These poor pianos are also sure to have a bad effect upon the foreigners who come here to look at our products and who, while they are examining our home made pianos also take a good look at the beautiful Russian, the carefully built German, and the exquisite French pianos on exhibition. Comparisons are unavoidable and particularly so at fairs where the spirit of competition manifests itself whether it be technically decried or not in the system of awards that may obtain. People will make comparisons, and comparisons arouse the latent contrast. It would

therefore seem unfortunate that the poorest specimens of piano construction on the grounds can be found in the American exhibit. Too bad, but so it is, and being so the truth will out.

Contemplating the Wind-up.

Already there is a movement on foot among the exhibitors looking toward the operations connected with the closing of the Fair, the removal of the goods, the possibilities of the San Francisco midwinter fair which will be patronized by many successful exhibitors of the World's Fair, and the Prize Winners' Exposition, about to be materialized in New York, of which we notice Mr. Hugo Sohmer is one of the advisory board. This is certainly evidence that Mr. Sohmer is convinced that the Sohmer piano will be a World's Fair prize winner, an opinion to which Mr. Sohmer is justly entitled.

The following circular is now in circulation with the object of securing combined action of the exhibitors in the removal of the goods.

CHICAGO, August 15, 1893.

Mr. W. A. Holcomb, Chief, Department of Transportation, World's Columbian Exposition:

DEAR SIR—The undersigned exhibitors and agents who have remained in Chicago for some time past attending to their respective exhibits in the World's Fair, desire to place before you a matter of serious importance to us.

We request you to have some arrangements made so that our empty cases may be returned to us immediately at the close of the Exposition, in order that our goods may be packed at once, and we not be compelled to remain in the city a long time on this account.

Having had considerable experience in former expositions, we have found that there has been great delay to exhibitors from this cause, and we therefore most earnestly request that some measures be taken whereby we will be able to have our cases delivered to us immediately at the close of the Exposition in order that we may not be subjected to the delay and expense of waiting for them in the great rush which is inevitable at that time.

Many of us have been away from our homes and families for many months, and we of course are very anxious to return to our respective places of abode as speedily as possible when through with our duties at the World's Fair.

If you will kindly give this matter your attention and see that our requests in regard to it are complied with we will be deeply obligated to you.

Will you kindly favor us with a reply to this communication and address the same to Mr. Alfred Edward Buck, No. 5474 Greenwood avenue, Hyde Park.

Hoping that you will give this matter the attention which we request and thanking you in advance for the same, we remain, Yours very truly,

Mr. Alfred E. Buck, who is mentioned in the above circular, has charge of a German piano exhibit and other foreign exhibits, and is an experienced hand, having been associated in some shape or manner with world's fairs for 25 years. He tells THE MUSICAL COURIER that at the Philadelphia Centennial Exposition it took him 13 months to wind up affairs and get away.

This decision, therefore, to prepare at this time for the rather unpleasant operations connected with the packing and removing of the goods at the World's Fair deserves immediate attention and should find rapid support. There is no system of heating the great buildings, and after the cold weather sets in it will be found uncomfortable and dangerous to health to spend days upon days and weeks and months in getting away from the lake front.

The Judges Supreme

Another evidence that the individual expert judges are the supreme authority in the awarding of the prizes—wherever such individual experts may be operative—is shown in the following order just issued from Mr. Thacher's office. It will be seen that the committee on awards refuses to relieve those judges from any responsibility who are speculating upon such a contingency. They must say in their diplomas what they are supposed to mean.

WORLD'S COLUMBIAN COMMISSION,
CHICAGO, August 17, 1893.

To the President Departmental Committee:

DEAR SIR—I desire to call the attention of your committee to the fact that neither the committee on awards nor the World's Columbian Commission nor any other body has the power to modify or alter the report of an international board of judges such as is represented in such departmental committee. I make this remark because it has come to my notice that in many instances judges have felt that they were relieved of some degree of responsibility and of the necessity of applying the utmost caution, because they understood their work was to pass the scrutiny of some other body.

I would also urge upon your committee the necessity of an early completion of your labors. It is desirable that the exhibitors may

know as soon as possible the result of the examinations, and this can only be done by the formal announcement of the completed work of each department.

Yours,
JOHN BOYD THACHER,
Chairman Ex. Com. on Awards.

It appears that a number of award certificates was returned to the departmental and individual judges, because of faulty construction in grammar or syntax, but this has up to date not occurred in the department of musical instruments, although there is no reason why under the present auspices such a case should not happen.

Messrs. F. Besson & Co. at the Fair.

Mrs. Besson and Mr. Carl Fischer gave a dinner on Friday evening last to the representatives of the press, and more particularly to the leaders and principal performers of the different bands now located in the city of Chicago. The affair took place at the celebrated White Horse Inn on the Fair grounds.

Following is a list of the people who were present on this occasion: Mrs. Besson, of London; Miss May Burchett, also of London; Mr. Carl Fischer, of New York; Mr. D. W. Reeves, the leader of Gilmore's Band; Mr. A. Liesegang, the leader of the Chicago Band; Mr. Brand, the leader of the Cincinnati Band; Mr. C. W. Freudenvoll, of Gilmore's Band; Mr. Richard Kohl, of the Thomas Orchestra; Mr. Carl Beck, of San Antonio, Tex.; Mr. A. Heusser, of Chicago; Mr. Henry Stross, of Chicago; Mr. E. H. Kopp, of the Chicago Band; Mr. C. Otte, of the same band; Mr. William Kopp, of the Cincinnati Band; Mr. Kohlman and Mr. Carl Baier, both of the Cincinnati Band; Mr. Rall, of Sing Sing, N. Y.; Mr. Thomas Clark and Mr. Fred. Whittier, both of Gilmore's Band; Mr. A. F. Weldon, of the Second Regiment Band, of Chicago; Mr. E. Roberts, of the Tournament Band; Mr. A. A. Clappé, leader of the West Point Cadet Band; Mr. A. S. Phinney, Mr. W. Dalbey, Mr. W. D. Kenney, Mr. W. Phinney, four gentlemen connected with the Iowa State Band; Mr. Alf Jones, the manager of the American Exhibitors' Band; Mr. Albert Harmon, the director of the same band; Mr. W. Mayne, director, Mr. F. Kettlewell, Mr. E. Gervin and Mr. H. Stenbridge, all of the Tournament Band; Mr. John E. Hall, of THE MUSICAL COURIER, and representatives of the Associated Press.

After the banquet, which was a pleasant and social affair, a very elegant baton was presented to Mr. Reeves by Mrs. Besson. Mr. Reeves replied to the presentation, acknowledging the honor bestowed upon him in a few well chosen words, but said in conclusion that if he had had an inkling that he was to be honored on this occasion he would have prepared a much more elaborate speech. After Mr. Reeves had finished speaking the members of the Tourment Band sang "He is a jolly good fellow," and after a few remarks by Mrs. Besson, Mr. Carl Fischer and Mr. Clappé the same members of the Tournament Band finished the affair by singing "Should auld acquaintance be forgot."

In the parlor of the White Horse Inn there is a very beautiful Sohmer upright piano, and in the dining room a very handsome Chase Brothers upright piano.

The Mason & Risch Vocalion.

Quite a feature in connection with the daily lectures in Assembly Hall of the Woman's Building are the short organ recitals on the grand Vocalion organ, given for 15 or 20 minutes before the lectures. Miss Henry, the organist, is to be congratulated on her well selected programs.

An informal recital is also given by Miss Henry at 2 o'clock each afternoon, when many attend to hear her skillful manipulation of Mason & Risch's wonderful instrument.

The Vocalion still gains in popularity. Many important contracts have been closed recently and the company now has sufficient orders to keep the factory running at high pressure for two months.

Mr. A. J. Mason leaves on Tuesday, August 22, for Worcester, Mass., and Mr. Saltzer, their road man, will take charge of the exhibit.

Wessell at His Booth.

Mr. Otto Wessell is to be found daily at his booth in Section I, explaining to callers the intricate mechanism of the grand and upright piano action, and how these essentials of the instrument are produced at the works of Wessell, Nickel & Gross, New York. Everything is done by him to make the features of his exhibit as impressive as possible with those who show any interest in the piano action, and there are now thousands of people who are anxious to learn something regarding the interior construction of musical instruments. The mystery is gradually becoming solved.

Comfort at the Fair.

The ladies' quarters in the terminal station consist of four large rooms, and thanks to an intelligent management they are always quiet, shady, cool and restful. The outer room is in the nature of a general reception room. It is liberally supplied with easy chairs and couches and the floor is completely covered with enormous Wilton rugs, subdued in color and so soft that no footfall is heard on them. In this room is a Sohmer parlor grand piano, on which three days in the week choice instrumental selections are given by Miss M. E. Mulneaux, a professional performer. These recitals are watched for by visitors who use the rooms and

invariably attract a large crowd. In this reception room is an attractive booth at which a lady may purchase most any of the many things she is liable to need in a hurry, from a box of hairpins down to a pair of rubber shoes.—“Inter-Ocean.”

Mehlin at the Fair.

The Mehlin exhibit at the World's Fair, though perhaps not quite so favorably situated as some others, being on the avenue back of the principal or Columbia avenue, is still a very attractive spot, and Mr. Chas. H. Mehlin, who has charge of it and who is remarkably charming in his manner, is seldom alone. The booth is very handsomely decorated with rugs, mahogany railing and hangings of very cheerful colors. The exhibit itself consists of the following instruments: One Hungarian ash, Style P, upright; one walnut, Style P; one ebonized, Style P, with metal panels; one walnut, Style H; one walnut, Style M, with metal panels; one mahogany, Style R; one Minnesota birch, Style M, and one mahogany, Style W, which is their small grand instrument. The first mentioned instrument in this list is from Paul G. Mehlin & Sons, New York City; all the others are from the Mehlin Piano Company in Minneapolis. The Mehlin is co-operating heartily to establish firmly their reputation as expert piano makers, and they necessarily must succeed. Young Charles studied the art in the old factory of Pfeiffer in Stuttgart.

That Golden Sohmer.

The fine gilt Sohmer piano now on exhibition in their booth at the World's Fair, and which has been generously donated by them to a conservatory of church music in New York city, under the patronage of the Most Rev. Archbishop Corrigan, D. D., will be disposed of on St. Cecilia's Day, November 22, 1893, at \$1 a share. The winning number will be published in all the leading papers of the country. Tickets can be bought at Thompson's music store, 367 Wabash avenue, Chicago, Ill., or by sending names and addresses to Rev. Joseph Graf, 139 East Forty-third street, New York, before November 15. The lucky owner is to be congratulated in advance.

The Story & Clark Booth.

Nicely located, well lighted, beautifully decorated, and on hot days cooled by electric fans, the Story & Clark booth is one of the most attractive in the section devoted to musical instruments. The many novel devices in their organs have been many times spoken of in these columns, and they are receiving the attention which they deserve. Mr. Caldwell, the genial road representative of this enterprising house, is at present in charge of their World's Fair matters, and to those who know him he needs no commendation, and to those in the trade who do not we should say get acquainted with him at once, if not sooner.

Story & Clark represent advanced organ construction; that is to say, the house deals in ideas. When something new strikes them it is not discarded because it is not traditional, and they believe that progress in reed organ construction has not ceased. Play their organs and you will find that this is true.

The Colby Booth.

The Colby booth at the Fair is one of the pleasant places to visit. Mr. Julius N. Brown is there a great deal of the time, prepared to visit with the visitors and talk business with those who are so disposed.

The additional number of people who are now attending the section naturally makes the Colby booth correspondingly lively, and the Colby piano comes in for an added prestige in consequence of such attendance.

The Piano Salesmen's Association.

THE Music Trade Salesmen's Association of America has been lagging a little lately owing to the absence of several of the members of the executive committee in attendance at the World's Fair and on vacations. By the first of September they hope to have a full attendance at each meeting and push the work of the constitution, by-laws and other details belonging to the organization of the association to completion.

One of the objects of this society is to furnish a benefit and life insurance for the members. In order to obtain a charter under the laws of New York State which will cover an insurance clause a bond for \$250,000 must be furnished. As the laws in some of the other States are more lenient it is possible that the committee may decide to obtain their charter in one of the other States.

Mandolins for Brazil.

AUGUST GEMÜNDER & SONS, of East Sixteenth street, shipped last week a case of mandolins to Para, Brazil.

The mandolins are of their own manufacture, an enterprise lately entered into by this firm.

—The music store of Major Moore at Mitchell, S. Dak., was recently broken into and about \$70 worth of goods carried away. The affair was kept quiet in the belief that the thieves would betray themselves. This happened a few days later, when several little boys were caught offering piano polish for sale and were apprehended. The matter has been settled out of court.

MAKE UP STOCK.

IT is dangerous to have too little stock on hand for fall trade.

In these days when every manufacturer is seeking to contract his business there is great danger of carrying this policy too far.

The manufacturer in seeking to avoid overproduction is seriously in danger of limiting his output to a point that will cripple all his future chances for success. He does not realize that there is as much danger for him in a minimum of production as there is in overproducing. In fact the danger is far greater, because it is a rule thoroughly recognized by all thoughtful men that no goods of the piano class can remain on hand long without deterioration. There is nothing in the world that can stand still without loss, be it the human brain or any of its products. Any manufacturer who has at any time been forced to suspend production realizes that an enormous waste is going on in his factory. This waste in regard to machinery is the natural result of idleness, and no power in the world can put an effectual stop to it while in this state of inactivity.

Chemical action, commonly called rust, is bound to attack anything that stands still. It is a common saying that a man will rust out twice as quick as he will wear out. It seems hardly necessary further to



Have been chosen by the official commissioners for the following state and foreign buildings at the World's Fair:

Alabama.....1	Louisiana.....2	Texas.....2
Arkansas.....1	Maine.....1	Utah.....1
California.....1	Minnesota.....1	Virginia.....1
Delaware.....1	Missouri.....1	Washington.....2
Florida.....1	Montana.....1	West Virginia.....4
Idaho.....1	Nebraska.....1	Wisconsin.....2
Indiana.....1	New Mexico.....1	New S. Wales.....1
Illinois.....1	N. Dakota.....1	Sweden.....1
Iowa.....2	Oklahoma.....1	Guatemala.....1
Kansas.....2	Rhode Island.....1	Brazil.....1
Kentucky.....1	S. Dakota.....1	Ac., &c., &c.

Total, 35 "Crown" Pianos, 11 "Crown" Organs.

About twice as many as of all other makers combined and several times as many as of any other one make.

GEO. P. BENT, 323-333 S. Canal St., Chicago.

point out the financial and mental waste that comes from idleness of factory men and the machinery they handle.

Regarding the commercial side of manufacture, which bears the same relation to industry that the heart, the propelling organ, does to the body, an especial note of warning seems necessary.

Business at the present time is in an indisputed idle state. To claim otherwise would be the height of foolishness. The source of all this is lack of confidence, something that we have discussed often before.

Now there is bound to be a change, and in this dawning of better business, how are manufacturers going to be prepared to meet the new demand?

Has anybody got a great supply of goods on hand? Are any manufactured products being stored to meet a coming fall and winter demand? It is well known that the supply is never equal to the demand around the holidays. Is there any reason to suppose that the demand for months hence is to be so minute in proportion to that of the same period last year? Certainly not. The demand is surely coming, and how is it to be met when we shut down our factories, discharge our men and suspend operations because the times now are dull and money short. Credit still exists.

What excuse can a manufacturer offer a dealer during the coming months of November and December for not supplying him with goods to meet the consumers' demands? Is he to confess that lack of money compelled him to close operations all summer? He cannot afford to offer such an excuse. It would show a sign of weakness and would naturally tend to make the dealer suspicious of his commercial standing. Certainly, if the dealer had been used to backing he would think that his supposed granite rock of support had suddenly become brittle, crumbly sandstone.

The inability to meet fall and winter trade will be

the death blow to some manufacturers and cause others such a depression in business that they will not recover from it in several years.

There is only one excuse for not filling orders promptly that will thoroughly satisfy a dealer. That is a fire. At such times there goes out for the manufacturer a sympathy that causes the dealer to do all in his power to husband his stock of pianos purchased from the manufacturer until the debris of the fire can be removed, a new factory established and goods put on the market. A fire is a disaster liable to overtake anyone and is in a measure unavoidable. When it occurs the dealer recognizes the calamity and acts accordingly. He is patient. Not so when in brisk times he orders goods and they do not come. He naturally dislikes to wait for the filling of his orders. No one in this world likes to wait for anything desired or to hear excuses for not doing as he desires or orders. When goods are not forthcoming the dealer gets nervous. Perhaps he is holding some impatient customer for certain goods. All delays mean loss of sales. Loss of sales means that the dealer's rival is getting his business. He will not let his business get into other hands.

When he has waited a time he seeks to buy goods elsewhere. He gets prices and becomes convinced of the excellence of other goods from some smart traveling man. He cancels his former orders and has gone with the other man. When a dealer has left a manufacturer this way he rarely returns. He reasons thus: My former manufacturer could not do business promptly. I never could depend on having goods when I wanted them, therefore I shall stay with someone that values my orders enough promptly to fill them. A natural conclusion and one which every good man will come to.

The dealers that have a supply on hand will hear of the inability of the manufacturer to fill orders, and as their own stock gets down to the replenishing line they will get anxious. Along comes some traveling man from a factory whose management has been smart enough to manufacture goods these dull days and the dealer goes with the new manufacturer.

Do not reduce your manufactured products to the low water mark. One can hear every day that it is better to have money in the bank than to have it tied up in pianos and organs.

Ready money is always welcome at all times, but if there comes a day of prosperity and the manufacturer is not in shape to meet the demands for the goods that the dealer must make on him, all the available cash that can be crowded in several banks will do no good.

There is bound to be a fall and winter trade, and the manufacturer who is not in shape to meet it with manufactured goods had better be working nights than letting the days slide by in idleness, for he will be left just as certain as the sun shines.

Mark Rathburn Not Demented.

MARK RATHBURN, of the music house of Lawshe & Rathburn, of Atlanta, Ga., who was reported to have disappeared from that place while demented, has been found in Charleston suffering from a severe attack of brain fever brought about by too close application to business. His mind is not in any way unbalanced.

—Nelson J. Laughton, piano dealer, Lewiston, has gone into insolvency.—“Boston Herald.”

—W. R. Scott, the office man at Braumuller & Co., who has been ill with typhoid fever for the past two months, has so far recovered as to be at his duties again.

—Last evening at C. L. Gorham & Co.'s music store, No. 434 Main street, there was given, before an audience of newspaper men, an exhibition of a self playing piano. The motive power in the trial test was first by electricity and later by hand in the turning of a crank.

The music produced by electricity was far superior to that made by hand power. It was full and artistic even when the more difficult pieces were performed. The automaton attachment fits under a drawer and is out of sight, and is adapted to be drawn out for the insertion of the music. The attachment can be affixed to any piano.

The piano, with attachment, now at Messrs. Gorham & Co.'s, will be shown at the New England Fair.

HAVE YOU INVESTIGATED?

THE SPECIAL, CONFIDENTIAL, INSIDE PRICES FOR

Piano and Organ Materials.

QUOTATIONS LIMITED TO SEPTEMBER 11, 1893. NONE GIVEN IN WRITING.

ROBERT M. WEBB

100 THIRD AVENUE, NEW YORK.

NO CIRCULATION.

It will always be found that an exposed fraud will attempt to defend himself by throwing mud. We have no desire to enter into any side issues with such institutions as "Presto" or the "Art Journal." We are laboring for the benefit of the trade in honestly endeavoring to show and to prove to the makers of musical instruments how they can save money. When we prove that certain music trade papers in New York and Chicago have no circulation the manufacturers who advertise in them will naturally and as sensible men know what to do, and that will save them money. As to being induced to digress we refuse, for even if we were still blacker than we are pictured in the papers we refer to that would not alter the fact that the "Art Journal" has less than 300 paid subscribers and "Presto" less than 400 paid subscribers.

The much vaunted and threatened charges against Mr. Van Horne are now published by "Presto" and have succeeded in making even a better man of him than his friends supposed him to be. An editor who for years will swindle his best friends in the trade by fraudulently misrepresenting his circulation, will also lie about a former employé, particularly one who leaves him for improvement, and that concludes the Van Horne episode.

Business.

Manufacturers of pianos, manufacturers of organs and manufacturers of musical goods generally:

The music trade paper published in New York and called the "Art Journal," has less than 300 paid subscribers and has in consequence no circulation to compensate you for the money you may expend in its columns.

The music trade paper published in Chicago and called "Presto" has less than 400 paid subscribers, and it is not possible for you to get any returns from it for the money you pay for advertising in its columns.

These two papers combined do a business of about \$25,000 a year, toward which piano, organ and supply firms contribute about \$20,000, totally lost and wasted.

One-fourth of this sum, expended annually in circulars and postage would give each of you, exclusively, a more general circulation twenty fold than those two papers combined give you, and you could trace direct results.

Moreover, those two papers are now carrying the advertisements of a lot of houses free of charge merely to make a good showing. The names can be given on application. If others are shrewd enough not to pay for their advertisements in such mediums, why should you pay? These deadhead advertisements are carried as the inducements to get your money.

The total office outfit of the "Art Journal" and of "Presto" combined costs less than \$300. The average cost of running each paper is \$150 a week. The annual net profit of each owner is about \$3,000 to \$3,500, consisting of your wasted money.

Proposition.

We want to save some money for you; we want some of the money you will save through us. We want to make more money out of you, and we are candid about it, like all successful men of affairs. The money you pay us out of the savings we make for you will, however, be an investment, for whatever you may expend with us will represent more than value received. We do not want a dollar from you unless you get returns for it. We have given you returns so far, hence you are increasing your business with us constantly, and hence this paper is constantly growing.

Ten years ago we began to develop our music trade lists. For some time past we have occupied two large rooms on the fourth floor of 19 Union square—two flights above our general offices and one flight higher than the private offices—and have made a Development Department of them in charge of a separate force. Here, in addition to 40,000 names of musical people, we have the latest corrected list of the thousands of firms in the piano, organ and music trade and industry of America, classified and arranged by State, city, town and county. These names are entered in 46 books, one for each State, one for the District of Columbia and one for the Territories.

We will give you an opportunity to utilize these lists by expending a small ratio or part of the money you save in ceasing to spend it in the "Art Journal," "Presto" and other music trade papers that have no

circulation. (Clambake hasn't 100 paid subscribers for his new paper, and his expenses in running the affair do not amount to \$100 a week).

The arrangement will be made in absolute good faith, because it will naturally redound to the mutual advantage of both sides. On our side everything is open and above board, and any member of any of the firms making the arrangement will have free and untrammelled access to our list. Details are of trifling import, particularly when they constitute the element at your own free disposal.

Cease your waste, and when you order the discontinuance of your advertisement in "Presto" and the "Art Journal" you will also find that it will be continued although you have ceased to pay. This will at once convince you that many of your own competitors are not paying.

For further information regarding above proposition address Trade Department of this paper.

THE JUDGES A JURY.

MONDAY was the day agreed upon by the judges of pianos and organs to begin the examination of those instruments exhibited for awards at the World's Fair. Mr. George Steck, who had telegraphed his acceptance late last week; Dr. F. Ziegfeld, E. P. Carpenter, Dr. Hugh A. Clarke, Mr. Max Schiedmayer and Mr. Hlavac having virtually agreed upon this and other points regarding their conduct. Among these is a decision arrived at at a conference to the effect that the instruments should be examined by groups of judges, although, according to the rules, there was to be but one individual expert judge. This body of judges, or—to call it by its proper name—this jury, is to divide and subdivide itself to facilitate its work, and after consultation it decides upon the "specific points of excellence," or is supposed to do so, and the judge of this jury to whom the card for examination was originally assigned signs it, and it takes its course through the official maze of departments, &c., until it emerges as a full fledged diploma.

Although this is contrary to the spirit of the whole plan originally laid down by Mr. Thacher it is nevertheless the *modus operandi* now to be applied. It is also as near as it can be to the concession asked of Mr. Thacher by the Piano Manufacturers' Association of New York and by those 13 piano firms who withdrew from the World's Fair in March. And yet those who remained and who were prepared to accept awards indicated by their action that the one expert judge plan was satisfactory to them; and these houses are now to be judged in accordance with a jury plan, which they refused to join in requesting.

Instead of finding one individual expert judge examining their pianos and their organs on the broad basis of expert and uninfluenced specialty knowledge, they will now have a mixed jury debating "specific points of excellence," each member having his own individual notions as to the value of the "specific point" under consideration, and the result necessarily being an average opinion of a jury body composed of a majority of men who are *not experts*.

Who They Are.

As has already been stated, Dr. Ziegfeld is not an expert on piano or organ construction. In the departments of music schools or public amusements Dr. Ziegfeld would certainly be an expert, although in the former line he could not be classed with such men as Antonin Dvorák, Xaver Scharwenka, or Mr. Alexander Lambert, or Mr. Greene, or Mr. Hawley, or other professional men, while in the latter line Tony Pastor is a much greater authority. When we get down to the "specific points of excellence" in piano and organ construction we require expert knowledge, based upon a study of the subject; and the remarkable success attained by Dr. Ziegfeld as the head of a music school precluded the possibility of his devoting any time to the specialty known as piano and organ construction. His name, his vocation, his habits of thought and his education have never been associated with such a function. A man may be what is generally called in our noble country a perfect gentleman, and yet not know what the bushing of an action is, or how the draughting of one piano plate differs from that of another. It is no reflection on Dr. Ziegfeld's character that he has no knowledge of the writers on acoustics and that he has never participated in tone experiments. We contend that he is far removed from being an ordinary judge of pianos and organs, much less an expert, and we certainly must, as a duty in the premises, ridicule

any diploma on pianos and organs signed by him. It will be worse than the farces played at his show.

E. P. Carpenter is an ex-reed organ manufacturer who is credited as a Massachusetts appointee, although he is not a resident or voter in that State. Carpenter has never been identified with piano construction, and has no "specialty" knowledge in that direction.

Dr. Hugh A. Clarke is also a gentleman whose deficiency as a piano and organ "expert" casts no reflection upon his character. He belongs to a set of mediocre mathematical composers whose names have a charm for the social and family circle that environ them. He is one of those "Doctors of Music" who are still making capital of a title that has fallen into decay, and is used now as evidence against a musician's standing in this country. Although occupying a chair at the University of Pennsylvania the doctor has not in all these years succeeded in graduating one student who is known to the world of music in any of its various capacities. It is safe to say that he has never seen the inside of a piano factory, and does not know the names of the woods used in making pin blocks, if he knows what a pin block is. His judgment on "specific" points of excellence would therefore be as valuable as his knowledge of "specific" points of defects would be, for he cannot distinguish the difference from the point of view of an expert.

Mr. George Steck is one of the most accomplished piano manufacturers in the United States. He is still actively engaged in his vocation, and his new scale is embodied in recent specimens of the Steck piano. Mr. Steck has been actively contending for many years that the whole principle of piano construction in America is false, and to emphasize this fact he has always made uprightness on fundamentally different laws. His whole life as a manufacturer has been a living protest against the system of piano construction embodied in 99 of every 100 pianos on the Fair grounds. If he should now decide that pianos made contrary to his principle are worthy of an award and if he should sign such awards he would destroy the fabric he has erected and close the career of the Steck piano. He is an exceedingly conscientious man, and he may decide that his vote is necessary to demonstrate that nearly all the pianos asking for awards should be rejected, as they do not come under his theory of construction, and on the other hand if he discovers by means of his many examinations of pianos on the grounds that his rule is worthless, he will say so by agreeing to sign awards for pianos made in defiance of his fixed principles of 40 years standing. Either the Steck piano is built upon proper principles or it is a fraud. Mr. George Steck may find an opportunity to settle this point by remaining on the jury. As he is the only American expert, we fail to see how he can escape the final responsibility of the judgment of the whole jury.

Probabilities.

The concerns that have nothing to lose will remain in for awards by all means. Among these are manufacturers of some of the trashiest pianos in this country, who had no "show" under an individual expert judge. Some of these instruments are marvels of ingenuity in hiding defects and in defeating the judgment of the ordinary observer.

Knabe Employes on a Picnic.

THE fifty-sixth anniversary of the firm of Wm. Knabe & Co., of Baltimore, was celebrated by their employes last week at the Schuetzen Park, on Belair avenue, of that city. The festivities consisted of singing by delegates from the various German societies, dancing and ten pin rolling. In the bowling contests 38 prizes were distributed to the men and 21 to the ladies.

The address of welcome was made by Frederick Schierer, chairman of the committee of arrangements, and was responded to on behalf of the firm by Chas. Kridel.

A cable message was read from Ernest Knabe, who is in England, wishing the employes pleasure during the festivities.

R. C. Mason of Camden, N. J.

MR. MASON, of Camden, N. J., began the manufacture of pianos not long since, and has pushed the enterprise so industriously that he has now on exhibition in his wareroom some very creditable specimen instruments.

Mr. Mason classes them among the medium grade. He uses excellent material, and employs skillful piano makers.

The scale was obtained from a firm of Philadelphia scale drawers, and is said to be an evenly well balanced scale.

MORRIS STEINERT, of New Haven, is in the city.

P. J. GILDEMEESTER, of Gildemeester & Kroeger, is on a Western trip. This week Mr. Gildemeester is in St. Louis.

CHARLES B. HAWKINS, representing the Brown & Simpson Company, of Worcester, Mass., is in this city. It is his purpose to start on an extended Western trip, beginning about September 1.

The Brown & Simpson Company are among the very few piano manufacturers either East or West who have found it advisable to continue their factory in operation during the summer.

The great popularity of the Brown & Simpson pianos and the energetic class of dealers handling them insures a steady output from the factory, which is constantly on the increase.

Business Changes.

W. A. Ferry, of Bristol, Conn., has associated with him in the music business B. A. Peck, of the same place. The firm will be known as Ferry & Peck. The men are well and favorably known in Bristol.

On September 1 a new piano firm will be opened to the public in Louisville, Ky., and there is every reason to believe that it will be a successful one, from the fact that the firm will be composed of two of the most popular young men in the city, Colburn F. Buck and J. P. Simmons. They will have associated with them Mr. D. P. Faulds, who is probably better known throughout the South and West than any other person in the music trade. Mr. Colburn F. Buck, although young in years, is old in the piano business, having passed a most successful career of twenty-three years with various firms in the city. For fifteen years he was connected with the firm of D. P. Faulds, and for fully eight years with D. H. Baldwin & Co. Mr. Buck as a piano salesman has no superior in this part of the country. Mr. J. P. Simmons, who will have charge of the financial affairs of the firm, has served many years in the music business. He was also (until a short while ago) connected with the firm of D. H. Baldwin & Co. for eight years. The firm has secured for its salesroom 630 Fourth avenue, in the Fonda Block—a most desirable location. The line of pianos and organs which this firm will handle will be equal to the best in the market, the agency of the following well-known makes of pianos, Chickering, Conover and the Chicago Cottage organ having been secured.—Louisville (Ky.) "Truth."

F. A. Winter, of Altoona, Pa., has moved into the Nicholson Building. He has added the Chickering piano and Mason & Hamlin organ to his representation.

E. D. White has opened a music store at 109 North Joliet street, Joliet, Ill.

B. Bradstreet & Co. have opened a new piano and furniture storage house at 210 Moody street, Waltham, Mass.

The firm of Caulfield & Keating, of South Manchester, Conn., has been dissolved. The business will be carried on by Mr. Caulfield.

Emil Wulschner has discontinued his branch store at Anderson, Ind., and has removed the stock to Indianapolis. He will be represented by A. A. Smalley.

Camp & Phillips, music dealers, at Jacksonville, Ill., have sold out their business.

Bassett & Bowers, of Anderson, Ind., have been given the agency for the Baldwin Music Company at that place, and have moved into the Bassett jewelry store on Main street. The agency had previously been held by B. F. Wren.

Peters Brothers, who have conducted the Kimball branch house at Anderson, Ind., have sold out to J. S. Shields.

Total Destruction of the Clinton Organ Factory.

CLINTON, Ont., August 11.

THE Clinton organ factory was burned last night, with all machinery, stock and tools. The fire spread with great rapidity, preventing any salvage. The building was a large three-story frame structure. The brick building occupied by the Clinton Electric Light Company, immediately adjoining, received a scorching and was badly damaged by water, but the machinery and building will soon be in shape again. The loss above the insurance is estimated at over \$5,000; Insurances: Electric Company, \$1,300; Organ Company, \$2,500 on machinery, \$2,000 on stock. The fire companies interested are the Gore, Waterloo and United, of England.—"Herald."

A Needham Deal.

WHEN the Needham Piano-Organ Company finished the 8 pianos and 14 organs for the World's Fair they turned out what they considered a mighty fine line of instruments, and their opinion has been confirmed by everyone passing through Section I.

J. A. Bryant, the well-known Wabash avenue, Chicago, dealer, is doing a first-class business with the Needham goods. "One of the most satisfactory dealers that we have," said Charles H. Parsons, the president of the company. Now, Mr. Bryant has had his eye on that exhibit in Section I, and made a square fair, offer for it, and got it. The goods will remain where they are until the close of the Fair, when they will be placed in the wareroom of Mr. Bryant.

Mr. Robt. Burgess, who has had charge of the Needham space, has left Chicago and is traveling in the interests of his firm. Mr. Bryant will look after the exhibit.

The New York "Musical Score," published frequently by the Needham Piano-Organ Company, has made its appearance. It bears the date of September, and as an advertising medium for Needham goods is clever and from a journalistic standpoint breezy and bright.

Under the caption "Answers to Correspondents" the following are worth reading:

Needham Company:

Before sending in our order we wish to ask one more question. Do you warrant your instruments? L. B. & Co.

There is no manufacturer of either pianos or organs of any repute who does not warrant his instruments. Such an inquiry is superfluous in the present day and generation. An anecdote: Two lads



Have been chosen by the official commissioners for the following state and foreign buildings at the World's Fair:

Arizona.....1	Louisiana.....2	Texas.....2
Arkansas.....1	Maine.....1	Utah.....1
California.....1	Minnesota.....1	Virginia.....1
Delaware.....1	Missouri.....1	Washington.....2
Florida.....1	Montana.....1	West Virginia.....4
Idaho.....1	Nebraska.....1	Wisconsin.....2
Indiana.....1	New Mexico.....1	Wyoming.....1
Illinois.....1	No. Dakota.....3	Sweden.....1
Iowa.....2	Oklahoma.....1	Switzerland.....1
Kansas.....2	Rhode Island.....1	Switzerland.....1
Kentucky.....1	So. Dakota.....2	Switzerland.....1
		Switzerland.....1

Total, 35 "Crown" Pianos, 11 "Crown" Organs.

About twice as many as of all other makers combined and several times as many as of any other one make.

GEO. P. BENT, 323-333 S. Canal St., Chicago.

started to make their way in the world. One made his fortune and retired and the other hasn't begun yet—he has stopped to ask a lot of questions. Moral. Don't waste time but send in your orders.

Needham Company, New York:

GENTLEMEN—I wish to buy a Needham piano, and want your low down cash price. I have seen this piano in Scranton and like it. Don't refer me to any agent. I buy for cash and I want to buy direct from the factory and pay no profit to any one. I mean business. Let me hear from you. THOS. L. B.

There is a peculiar snap to you, Thomas, which we like. For this reason, instead of passing your letter by we would fain confer with you and point out a pitfall into which you will certainly tumble unless you previously "tumble" to the facts herein set forth.

This is the state of the case. The manufacturer is at a great expense of time, trouble, traveling and correspondence to establish agencies for his goods in various parts of the country. The great fundamental principle of these agencies is that you can buy instruments there just exactly as cheap as at the factory. If this were not the case an agency would not last 24 hours. It would be very silly for a manufacturer to attempt to tell you that he could sell you an instrument cheaper at the factory than at the local agency. You would know at once that he was either a liar or a fool.

He might be able to make some Jayville believe such stuff, but he would waste his breath on you, for you are too bright. You can see at once that if a manufacturer cannot put his instruments in the hands of his local agents at prices which will enable the agent to sell at the same price as the manufacturer, the agency would be a failure. For this reason we say: Go right to our Scranton agency and pick out the instrument that suits you and you can buy it at exactly the same price that you can of us.

The only difference is that you will save the freight from here to Scranton.

In Town.

W. J. Schultz, with J. O. Twitchell, Chicago.
Frank A. Grohs, with Denton, Cottier & Daniels, Buffalo.
George R. Reynolds, West Lebanon, N. H.
Anton Kohler, Erie, Pa.

Mr. Steinway Entertains.

WM. STEINWAY entertained the employés of Steinway & Sons with their families at North Beach Saturday of last week. It was the occasion of the annual summer outing and between 1,500 and 2,000 persons were in attendance.

Mr. Steinway quitted a sick bed in order to greet his guests who were surprised and delighted that he was able

to appear among them. It was in fact the second time that Mr. Steinway had been out since the beginning of his illness. He was accompanied by Mr. Louis von Bernuth, treasurer of the Steinway Railway, and Mr. Walter C. Foster, president of the North Beach Company.

Among the things provided for the delectation of the guests was a wagon load of toys which were distributed among the children.

Mr. Steinway made a short speech. The occasion was an enjoyable one.

How a "Crown" Was Sold.

To all who are lovers of beauty and worth,
And expect for their cash something less than "the earth."
I wish for their profit in brief to unfold
How a fine "Crown" Piano was happily sold:

Receiving one day, through Uncle Sam sent,
A circular signed "Yours sharply, Bent,"
I was tempted to send for an instrument which
Was accorded a praise so clear "above pitch."

In response to my order it came the next day.
And that I was pleased, 'tis but justice to say.
Subjected to every reasonable test,
It emerged, fully earning its title, "The Best."

In beauty of finish it dazzles the eye;
In sweetness of tone no one dare deny
It rivals the purest that ever was drawn
By pipe or by bow since Morning's first dawn.

I am told the "Crown" Organs, too, stand at the head,
And so, to conclude, what more need be said?
If "the best is the cheapest," you may well rest content
That it pays to buy from Geo. P. Bent.

The Weaver Organ.

THE Weaver Organ & Piano Company, of York, Pa., have issued their new catalogue. In form it is a little different from the usual pamphlet, being oblong. The advantage of this shape is apparent, as on a page can be placed a cut of the organ and also a description of the same.

The catalogue is printed in colors and the work is specially fine.

They say: "We show a number of new styles in this catalogue which will excel anything yet offered by us or any other manufacturer for chaste appearance and neatness of design."

The school commissioners of Baltimore, after a thorough test of seven of the most reliable organs manufactured, have made the Weaver their choice for use in the public schools of that city. This is a great triumph for the Weaver people.

Another Syndicate Circular.

W. A. CLARK, who is agitating the subject of a syndicate for the piano and organ manufacturers and dealers, is evidently finding parties generally a little slow in accepting the proposition offered, judging from the following circular of recent date:

NEW YORK, August 18, 1893.
DEAR SIR—I recently addressed you a circular letter relative to an amalgamation of some of the leading piano and organ manufacturers and dealers, inviting a response from such as might feel an interest in the matter. Thus far I have not heard from you in reply.

I would now say that my overtures are received with such favor that I wish to proceed at once with my plans for obtaining an organization, or representation, in all of the principal towns, preferring, when possible, to enlist those who now have the leading business in their respective localities. I therefore beg leave to again call your attention to the matter, and to ask for an expression of your opinion upon the subject, and as to whether or not you are disposed to become identified with the transaction.

Requesting the favor of an early reply, I am,

Very truly yours,

W. A. CLARK.

The Trade.

—The piano key factory of Comstock, Cheny & Co., at Ivoryton, anticipated starting up on Monday.

—Accordions were invented in 1829 by Mr. Damian, of Vienna, and a single German firm now manufactures over 17,000 a year.

—E. S. Dobson, the piano manufacturer, has a very comfortably fitted up factory at 282 Ninth avenue.

Mr. Dobson was until May 1 at No. 1 Broome street. His present location is more desirable.

—The Pratt & Read Company, of Deep River, piano key manufacturers, posted a notice on their mill that the mill would shut down indefinitely. Three hundred hands are affected. South Norwalk (Conn.) "Sentinel."

—Lewis Deane, a negro, smashed a plate glass window in the store of H. A. French, at 237 Summer street, Nashville, Tenn., the other night, but was arrested before he could remove any of the goods. The window was valued at \$135.

—The Brockport Piano Manufacturing Company is now located in its new factory on Spring street. The engine was placed in the building yesterday, and very soon the concern will commence manufacturing on a large scale. The first piano was completed yesterday. —Rochester "Herald."

WANTED—A salesman who is selling a high priced piano or organ to sell a good low price piano on very liberal terms to the trade. Address "Confidential," care THE MUSICAL COURIER, 19 Union square, New York.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
226 WABASH AVENUE,
CHICAGO, Aug. 19, 1893.

THE news in the city proper is more or less so connected with the World's Fair matters that there is truly a dearth of it outside. If you call on a dealer he is at the Fair; a visit to a manufacturer discloses the fact that he also is at the Fair. In fact everybody goes to the Fair, either for business or pleasure, and it must be confessed that the outlook for the Fair and the city is better than it has been any time since the opening. More money is stringing, and the influx of currency in the shape of much gold, the result of direct importations by our large houses and the banks themselves, is having a good tendency to restore business confidence and business deals. Pianos are being sold more freely, and I have heard of some cases where they have been sold to out of town customers in lots of two and three and six.

The worst feature of the present stringency is the condition to which many of our working people have been brought; they at least cannot buy musical instruments now, and it is likely to be some time before they can. What everyone wants to know, and what no one can find out, is how long the depression in business is going to continue. I think the general impression is that it will gradually wear itself out, and that the repeal of the purchase clause in the so-called Sherman law will have the effect of hastening the recovery of business to as nearly its normal condition as the circumstances will permit.

This week saw a congress of trade journals at the Art Palace on the 14th, 15th and 16th. Some fine papers were read by distinguished members of noted trade journals and an effort was made to effect a permanent organization. It was disclosed that more capital is employed in trade papers than in any other class. A large number of trade editors was present and they constituted a forcible, intellectual body. Representatives of THE MUSICAL COURIER were in attendance.

Assets \$65,000; Liabilities \$34,000.

Tuesday, August 15, the business of the Columbian Organ and Piano Company, passed into the hands of the Equitable Trust Company as receivers. The principal stockholders are Mr. John S. Woollacott, Mr. Wm. H. Howard and Mr. N. H. Anderson. Mr. Anderson is the owner of the land on which the plant stands at Seventy-seventh street and Storms avenue, Chicago. Much surprise was manifested in the trade at the announcement of the appointment of a receiver, as this house had fine backing. Mr. Woollacott is a very wealthy man, and a successful operator in real estate.

I sought him out as soon after I learned the news as possible, and he stated to me that the liabilities of his concern were \$34,000, while good prime assets reached the figure of \$65,000. Naturally one would ask, why then did the Columbian Organ and Piano Company go into the hands of a receiver? Mr. Woollacott answers that question as follows:

"I asked for a receiver, as I did not wish to have the management of the company asking me for money. To avoid this, I desired the liquidation of the concern so as to clear my hands of it. I shall stand back of it and see that everyone is paid in full. This is in no sense a failure, simply a liquidation. The corporation will doubtless go on again. Why, there is enough stock on hand to pay all liabilities."

Mr. Woollacott is a wealthy real estate owner in this city and his word is A1.

It will only require about \$12,000 to carry on the business, and I learn that a couple of parties are after it.

Anderson Piano Company.

The Anderson Piano Company, of Rockford, Ill., may at any moment pass into receivers' hands. An offer was made last week by Chicago parties who visited Rockford to pay the creditors 25 cents on the dollar and take the plant for that, but the offer was refused.

Tuesday Evening Opening a Failure.

Two weeks ago Dr. Peabody notified every exhibitor in his department that the Manufactures and Liberal Arts Building would be open every Tuesday evening. Accom-

panying the notice was a request for every booth attendant in Section I to be on hand and keep open his or her exhibit. The doctor promised to do all in his power to make their Tuesday evenings gala nights.

It has now been tried two Tuesday evenings and has been a dead, flat failure so far as Section I is concerned.

With a few exceptions the booth attendants covered their exhibits and went home. The exceptions have tried to woo a crowd, but the people have been as hard to win as a Turkish maiden shut up in her father's home.

It is enough strain on the nerves to be on duty from 9 A. M. until after 5 P. M., and nervousness should not be increased by any night work. The attending ladies and gentlemen want a surcease from labor after 5 P. M., and it should not be expected that they stay at their posts any evening. Give them all a chance to get some little enjoyment out of life.

Father Armstrong Again.

The Reverend George B. Armstrong has surely fallen from grace, for he is editing a music trade paper. It makes me weep great tears for the degenerate piano men, when I read Father Armstrong's sermons. Deacon Armstrong can give points on Holy Writ to his cloven foot majesty, who is alleged to be one of the best interpreters of the book. I await with a whole Chelsea Water Works of tears, à la Job Trotter, for Bishop Armstrong's next allopathic dose of gospel.

Chattel Mortgages, Failures, Etc.

(For week ending August 19, 1893.)

Missouri.—J. B. Bradley, Norborne, trust deed, \$2,555.
New York.—Albert Signor, Owego, chattel mortgage, \$1,000.

Oregon.—John Cort, Portland, chattel mortgage on Music Hall, \$350.

Pennsylvania.—C. D. Cameron, Carlisle, sold out by sheriff.

South Dakota.—J. M. Carpenter, Gettsburg, sold out.

Washington.—O. E. Pettis & Co., Seattle, O. E. P. Bill of sale, \$1,500; deeds, \$7,000.

Mrs. E. R. Harris, of Mason City, Ia., is reported to have given a chattel mortgage for \$173.

The Kimball Company.

It has been generally remarked that the W. W. Kimball Company has had a remarkably active week in both wholesale and retail, considering the period of the year and the general condition of trade. But then this great concern has such outlets that it necessarily will do business under any condition.

Mr. Potter of Chicago.

Mr. E. A. Potter, of Lyon, Potter & Co., was in New York and Boston last week and took a look at Eastern trade phenomena. Mr. Potter is preparing for a healthy trade this fall, and the stock at Lyon, Potter & Co.'s will be kept up to the standard right along.

A Bright Man.

Mr. Schindler, at the branch of Hardman, Peck & Co. in this city, is not a mere routine operative in a piano house, but is one of the most observant and studious characters in the Chicago piano trade, with a deep and comprehensive knowledge of trade conditions generally and piano trade conditions particularly. There are very few brighter young men in the Western piano trade to-day than Mr. Schindler.

M. J. Chase.

Between Muskegon, the city warerooms and the World's Fair booth, the Michigan building and other smaller matters, such as politely replying to pleasant notes of dealers, as all piano manufacturers have been in the habit of doing of late, Mr. M. J. Chase, of the Chase Brothers Piano Company, is kept a busy man. The Chase Brothers piano under his intelligent direction has developed most satisfactorily from both artistic and commercial points of view.

The arrangements between the Chase Brothers Company and Chickering & Sons have not been concluded, and it is not known when Mr. Foster will visit Chicago to conclude the matter. By the way the World's Fair warerooms of Chickering & Sons here are closed most of the time, as the parties in charge are attending to the booth at the Fair grounds. Some arrangements should be made to have the rooms open to receive such guests as are apt to call. There are some

beautiful Chickering pianos on the floor, and they should be open to investigation.

Visitors.

Mr. John W. Nau, Milwaukee, Wis.; Mr. Frank Nau, Portland, Oregon; Mr. C. C. Hornung, San Francisco, Cal.; Mr. A. Redwell, Phoenix, Ariz.; Mr. R. A. Brant, Havana, Ill.; Mr. Martin Austin, Jr., Brattleboro, Vt.; Mr. H. J. Raymore, Erie, Pa.; Mr. F. Lechner, Pittsburg, Pa.; Mr. Louis Cook, Cincinnati, Ohio; Mr. C. S. Norris, Boston, Mass.; Mr. William Foden, St. Louis, Mo.; Mr. A. C. Mueller, Council Bluffs, Ia.; Mr. Chas. Lohmann, New York city; Mr. J. W. Shaw, Montreal, Sohier agent; Mr. S. Q. Mingle, Williamsport, Pa.; Mr. H. H. Blish, Dubuque, Ia.; Mr. Albert Sturck, New York; Mr. Adolph Frank, New York; Mr. W. V. De Forrest, Sharon, Pa.; Mr. Peter Strauch, New York City; Mr. Edward N. Read, St. Louis, Mo.; Mr. W. M. Perry, of Perry Brothers, Wilkesbarre, Pa.; Mr. W. A. Maass, Hamburg; Mr. J. A. Smith, Portland, Ind.; Mr. D. A. Hunie, Little Rock, Ark.; Mr. O. W. Fowler, Little Rock, Ark.; Mr. J. C. Shattuck, Owosso, Mich.; Mr. L. McBride, Akron, Ohio; Mr. E. J. Winteroth, New York; Mr. C. M. Keeler, Des Moines, Ia.; Mr. John Schoepfle, Sandusky, Ohio; Mr. M. J. Goetz, Brooklyn, N. Y.; Mr. H. G. Carpenter, Utica, N. Y.; Mr. E. S. Elmendorf, Sioux City, Ia.; Mr. Otto Wessell, New York; Mr. Edward P. Mason, Boston, Mass.; Mr. J. G. Sparkes, with Junger & Gass, Mobile, Ala.; Mr. E. H. Shores, Saybrook, Ill.; Mr. Edward Ambuhl, Boston, Mass.; Mr. Frank T. Williams, Sioux Falls, S. Dak.; Mr. T. E. McCausland, Pittsburg, Pa.; Mr. Chas. Greer, New Castle, Pa.; Mr. S. C. Hillman, of Hillman Brothers, Cannonsburg, Pa.; Mr. Edward Bates, Iowa City, Ia.; Mr. William Knabe, Baltimore, Md.; Mr. J. P. Simmons, Louisville, Ky.; Mr. Gust. Ad. Anderson, Rockford, Ill.; Mr. W. H. Cundy, Boston, Mass.; Mr. Aug. Dufilho, New Orleans; Marc A. Blumenberg, THE MUSICAL COURIER, New York.

O. C. Klock & Co.

O. C. KLOCK & CO., recently of the firm of Stevens & Klock, Marietta, Ohio, has perfected arrangements with parties in Oswego, N. Y., and will be identified with the industries of that city in the future. The following from the Oswego "Times" gives some of the particulars of the deal.

O. C. Klock & Co. have leased for a term of years No. 81 East First street, and are fitting it up elegantly. The building has three floors and a basement. They will carry a full line of pianos and organs, and do a general tuning and repairing business. Mr. Klock is the gentleman who negotiated with our business men last year to locate his organ factory here, but went to Marietta, Ohio, returning here in June. Mr. Dobbins is an expert pipe organ workman and piano tuner, having for several years had charge of the great cathedral organ at York, England. He is now overhauling the organ in the First Methodist Episcopal Church, at Gloversville, N. Y., but is expected here next week. They will shortly begin the manufacture of organs in Oswego.

In Memory of the Dead.

CARRYING out an annual custom, a committee of the employes of the piano house of Wm. Knabe & Co., Baltimore, decorated the graves of the deceased members of the Knabe family. They are buried at Loudon Park. The dead are: Wm. Knabe, Sr., founder of the house; Mrs. Christiana Knabe, Wm. Knabe, Jr., and Mrs. Laura Knabe, wife of Earnest Knabe. The floral designs were by Aug. Auer & Son.

—The piano case factory of the J. M. Lockey Company, at Leominster, Mass., is again running on full time as usual.

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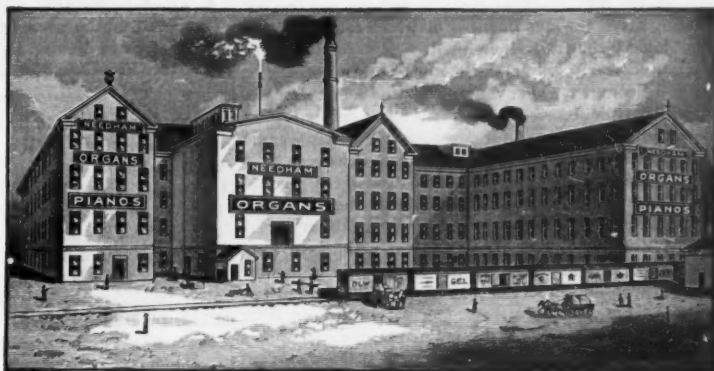
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MANUFACTURERS OF FIRST-CLASS

Factory and Warerooms, • • 542 WEST FORTIETH STREET.

SOME FACTS, STRANGE, But True.

THE following statements regarding a certain piano manufacturing firm in New York city may be considered by some an exaggeration. The times are hardly propitious for rosy trade statements, and yet we are but presenting facts, the genuineness of which can readily be substantiated if they are not credited.

Along in the early winter the manufacturing concern in question conceived an idea which would be something of a change in its policy of presenting goods to the dealer. They had given the matter a careful consideration and it seemed to them that by following out certain lines—business lines in the strictest sense of the word—the output of their instruments could be increased, fully doubled, they thought. They pushed these new ideas, and what has been the result? In March their traveling man was withdrawn from the road and has remained at the factory to the present time. No need for his services, as far as taking orders was concerned. On April 1 a wareroom was rented on Fifth avenue, and up to August 15 it remained empty, although a good stiff rent was being paid. Now why, if the statement we are about to make is not correct according to facts, should the Braumuller Co. have withdrawn their Mr. Wigand from the road in March, and why was not the Fifth avenue wareroom stocked and allowed to earn something toward the running expenses? The statement is that the Braumuller Co. have had as a result of clever business manipulation with large concerns sufficient orders to keep their factory running to its full capacity during the entire season. Further, they have been running overtime. Their factory has not been large enough to meet the demands for the Braumuller pianos. They have taken another factory building conveniently near their present one, where certain portions of the work will be done. From the modest little business of a few pianos a week the Braumuller Co. have grown to the proportions of a large enterprise.

There have been some important factors at work bringing about this increase in business. Lyon & Healy, of Chicago, Ill., secured a large territory for the sale of Braumuller pianos and have been constant and industrious workers in promulgating the many desirable features of this modern make of instruments in their retail trade and as well among a great number of small dealers. They are disposing of a goodly number. Then comes that great house of the Jesse French Piano and Organ Co., with branches in St. Louis, Mo.; Nashville, Tenn.; Memphis, Tenn.; Birmingham, Ala., and other points, from all of which the Braumuller pianos are sold. Emil Wulschner & Son, of Indianapolis, Ind., with agencies in Louisville, Ky.; Terre Haute, Ind.; Muncie, Ind., and Richmond, Ind., are likewise doing their share in the interest of the Braumuller pianos. Besides those mentioned, the S. D. Lauter Company, of Newark and Paterson, N. J., and over a hundred other dealers are selling the Braumuller pianos and pushing them. Do you understand now why it is that a traveling salesman has not been needed, why the wareroom on Fifth avenue has been allowed to stand vacant?

It is just as was stated. The Braumuller Co. have not been able to make what pianos were contracted for, and consequently while many other factories have been forced into idleness during the past three or four months, they have kept right along on full time and have accumulated no stock.

The Braumuller piano is a good seller, so much for the dealer to consider; it is also a good instrument from a musical standpoint and worthy the consideration of the musician. The makers keep well up in all modern improvements. They have already incorporated several special features which are strong talking points.

The Wareroom.

The Braumuller wareroom, corner of Seventeenth street and Fifth avenue, was opened for business on Friday last.

This room is not large, but the appointments are very neat and handsome. Many pianos can be accommodated nicely and make a pretty effect. The instruments now on exhibition are in ebonized and fancy wood cases and are a credit to the Braumuller factory.

Mr. Wigand will have charge of the wareroom until a permanent manager is secured, when he will again take the road for additional business.

Good luck attended the opening of the wareroom, for a piano was sold the first day.

FIRE AT DYERS'.

Statement of Messrs. W. J. Dyer & Brother.

A FIRE on the evening of August 16 destroyed the greater part of the warehouse and much of the stock of Messrs. Dyer & Brother, of St. Paul. The "Pioneer-Press" in giving an account of the fire states:

The Fire.

The damage caused by last evening's fire at Dyer Brothers' music store on the building, stock and fixtures is estimated as follows:

Damage to stock and fixtures, \$30,000; damage to the building, about \$2,000. Dyer Brothers had on hand stock valued at \$95,000 and they value their store fixtures at \$8,500, making a total of \$103,500 in stock and fixtures carried by the firm. On this amount of property they carry full insurance in various local and Eastern insurance companies. Their insurance policies were all locked in the office safe last evening, and it was impossible to get the names of the agents holding the firm's insurance, with the exception of a couple of policies. One policy for \$13,000 is in companies represented by the Fire and Marine Insurance Company, of St. Paul. Weed & Lawrence hold policies, as also does the firm of John Rogers, Jr.

The building is situated at Nos. 148 and 150 East Third street. It is of stone, four stories in height, and W. J. Dyer & Brother, dealers in musical instruments, occupy the entire building, which is owned by Michael Defiel. The damage to the building is covered by insurance. On the fourth floor, where the fire originated, the firm had stored its most valuable stock, consisting of costly imported musical instruments, such as violins, guitars, piccolos and other wind and string instruments. The third floor was used as a sample room for the wholesale department, and also as a storeroom for the organs carried by the firm. On the second floor there were stored all the costly pianos carried by Dyer Brothers, and the first floor was devoted to the uses of a salesroom. In the rear are the offices and in the front are displayed all kinds of musical instruments and other goods which go to make up the appurtenances of a music store. The entire stock was damaged more or less by smoke and water. In speaking of the damage D. W. Dyer said:

"The damage to the imported goods on the fourth floor will be complete, because it was there that the fire was hottest, and, furthermore, it is a class of goods which, if it is not destroyed by fire, is a total loss on account of the smoke and water. As far as the pianos and organs and other goods in the store are concerned it will be impossible for me at the present time to estimate the damage to them. As soon as I arrived at the store I had some of my employes, who were there ahead of me, cover the pianos and organs with rubber blankets, and I trust that beyond causing them to get out of tune and damaging them somewhat by smoke they will come out all right. I was at home when the fire broke out. I left the store at 6 o'clock, and everything appeared to be all right then. I am at an utter loss to tell how the fire originated. Our firm has occupied the building 13 years, and this is the first fire we have experienced. W. J. Dyer, who is my brother and the senior member of the firm, is at Lake Minnetonka with his family."

Its Origin a Mystery.

The fire originated in the workroom on the fourth floor, directly in the rear of a stairway leading from the third floor. How it originated no one seems to know. Martin Nelson has charge of the department on that floor. He says he left the building at 6:15 last evening, and that he locked the doors and looked over the room before he left, as is his custom. There were no fires on that floor during the day, he said, and he has no idea how the fire started.

Chief Engineer Jackson, of the fire department, says that the fire was difficult to handle on account of the heavy black smoke, which suffocated the firemen and drove them away from the windows. The smoke had a peculiarly disastrous effect on the firemen; it was so strongly impregnated with the odor of the burning varnish from the musical instruments that the firemen were unable to breathe it without becoming suffocated. At the first alarm four engine companies, two hook and ladder companies and one chemical engine company responded. Despite all the efforts of the firemen the fire continued to gain headway, and a 2-11, or second alarm, was sent in, calling out engine companies 1, 3 and 6 and hook and ladder company No. 5. With this

added force the fire was at last gotten under control and by 7:30 it had been drowned out. Tons of water were poured on the fire from the roof and the fourth story windows, and it soaked down through the four stories of the building to the basement, causing damage and destruction to property as it passed through the ceilings and poured down on the costly instruments below.

The Fumes of Ether.

Chief Jackson, Captain Strapp and the latter's companions on the ladder claim that the men were not suffocated by the smoke, but by the fumes of ether or some other drug stored on the top floor of the Dyer Building. The men say they have been through so much smoke that the little that came out of the windows there did not bother them in the least, but that the fumes of the drug, whatever it was, produced a dreamy, dizzy sensation like that produced by taking chloroform or gas.

"I never experienced such a feeling before," said Captain Strapp, "and I have been in the department a good many years. There was little smoke where we were, but this drug had a powerful, pungent odor and produced collapse. It was undoubtedly the cause of Cloonan's death, and the cause of the other accidents."

"It may have been the burning varnish on the musical instruments," said the chief, "but, whatever it was, it was totally different from anything the men had ever run into before. They all tell the same story."

Messrs. Dyer Write.

ST. PAUL, Minn., August 18, 1893.

Editors Musical Courier:

Replying to your favor of yesterday we would say that the fire which occurred on the evening of the 16th has inflicted a loss of about \$50,000, chiefly on our imported goods stock. The origin of the fire was one of those strange occurrences which happen without any sufficient explanation.

Our loss is fully covered by insurance, and we are open for business at 44 East Third street, where we have temporary office and warerooms until our new building is ready for occupancy. The work of adjusting the loss is going on and we hope soon to be straightened out for the fall business. Yours truly, W. J. DYER & BROTHER.

Dorsey Didn't Pay for the Piano.

Sued for a Gift to Colonel Ingersoll for Work in Star Route Trials.

DENVER, Col., August 10.

A DENVER music house has secured a judgment against ex-United States Senator Stephen W. Dorsey for \$450 for a piano. At the close of the famous Star Route trial Mr. Dorsey, to show his gratitude to Colonel Ingersoll, his attorney, presented the lawyer with a beautiful log villa in Malpais Cañon, New Mexico. It was a charming house, lavishly furnished. The piano was among its adornments. The instrument, however, was never paid for. Later Mr. Dorsey and Colonel Ingersoll had a difference, and of late years the Arkansas ex-Senator has met reverses so rapidly that he is now penniless. There are several judgments against him in Denver.—"Sun."

No Reflection.

WE take pleasure in giving space to the following communication received from the Collins & Armstrong Company, Fort Worth, Tex.:

"Collins & Armstrong Company wish to say that the fuss alluded to between two employes of the house, Mr. Ellis and Mr. D. Armstrong, is no reflection on the company and not connected with them. The young men alluded to have left their employ."

"They trust THE MUSICAL COURIER will correct any impression that the officers of the company are in way connected with the matter."

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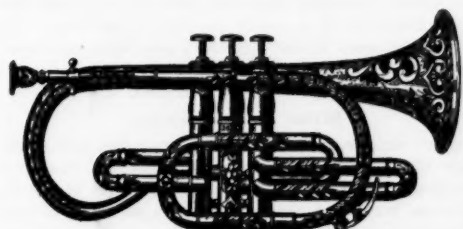
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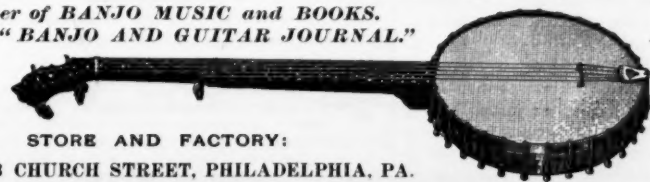
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Bet. 30th and 31st Aves.,
NEW YORK.

Adolf Schiedmayer on Pianos in Chicago.

MR. ADOLF SCHIEDMAYER, of the firm of Schiedmayer & Sons, Frankfort, has sent to the "Zeitung für Instrumentenbau" an interesting communication respecting the display of pianos at the Chicago Exposition. He writes:

Let us begin with the Americans, who have an imposing number of pianos, pianinos and organs in the Manufactures Building. Their location on the ground floor is a very good one, but the space is somewhat cut up by many partitions. First of all, it is worthy of note that all American instruments in general are built on nearly the same principles. The construction is the same as we use in Germany, but in respect to the character of tone they all seek to attain as far as possible a powerful, full quality of sound, and hence employ strong sounding boards and heavy strings. It is very much to be regretted that the leading New York firms are not represented in the Exposition, but I have had abundant opportunity in New York to examine all the leading makes. On the other hand the new Western houses are prominently represented. In their productions there is a lack of artistic perfection, which was hardly to be expected under the circumstances.

The American instruments are all overstrung with whole metal frames, yet there are some exceptions that have an exposed wooden pin block. The cases are in a similar style, usually with round corners, perforated panels and folding desk; the carpentry is mahogany, red or yellowish white Hungarian ash and striped walnut, less often black. All are of course varnished, but I can console our German colleagues by saying that both in the polishing and in the quality of the varnish there are many defects.

In general ordinary sorts are exhibited, but some firms have made a success in exterior decoration. There are no important novelties to be noted, apart from some tuning arrangements, in which Mason & Hamlin, of Boston, have been most successful by their system, which, however, has been long known. Some octave couplers are shown, and third pedals, partly to raise the dampers, partly to prolong the sound. A pianino displayed an interesting construction; there are no wooden props at the back, but the sounding board is glued to a round wooden frame.

It is remarkable that a number of American firms that formerly only made organs now throw themselves with the greatest energy into the manufacture in quantity of pianinos, and even grands. This looks as if the organ trade had passed its highest point, and with the gigantic development of production in pianos the same fate cannot long be delayed for that industry too.

The next place to America is occupied by Russia, but for a fortnight I found only unpacked cases. Among the exhibits were some German novelties, a French string organ and German harmoniums.

Belgium is represented by one Brussels firm.

Canada's pianinos are far inferior to her harmoniums.

Sweden is represented by two instruments.

In the gallery is England with two pianos, and Austria with two or three grands and one square piano. Close to, but rather hard to discover, is the location of the German pianos, which are placed very unfavorably in small, low, narrow cabins. It is delightful to feel one of our German instruments beneath one's fingers; the tone appeals to our feelings much more than the American does. It is to be lamented that the few German makers, who have spared neither money nor labor, could not have had a better location on the ground floor, and have placed the German piano industry in its proper rank before American and other vis-

itors. The French have come off worse than the Germans, for their exhibits are in the Electrical Building, in a gallery near the kitchen of a restaurant.

A visit to factories was of more value in a study of the piano trade than the Exposition. The manufactories, especially in the West, have been built only a few years, and are constructed and arranged in a very practical fashion; many have railroad tracks in the wood yards and buildings, the latest machines are employed, the utmost division of labor is carried out, the instruments are turned out in quantity and as uniform as possible. The number of workmen in some establishments (pianos and organs together) is about 800; the weekly production 300 organs and 100 pianos. The construction of the instruments is good, mostly with a whole metal frame; the woodwork, inside and out, is careful; very good wood, free from knots, is employed, and owing to the abundance of timber is pretty cheap. Together with mahogany, which is often of massive workmanship, cases of birch and ebony are seen, stained and varnished black. The hours of work are usually 9 to 10 hours, the wages higher than in Germany; but it is to be remembered that in general a mark in Germany corresponds to a dollar here. The action is made on the spot only by a few piano builders; it is usually supplied by American establishments, of which there are two large ones in New York.

The supply of the various parts needed for a piano is almost exclusively in the hands of A. Dolge, of New York, whose warehouses are in New York, and the wood and felt works at Dolgeville.

It was stated to me that the general opinion in America is that the German instruments cannot stand the climate. I will grant our varnish does not stand as well as the American, but everything else stands quite as well, and I had opportunities of examining instruments of German make which had been some time in the country and were in good condition. Even in the Exposition our German instruments, which had to make a sea voyage, suffered no more than the American. For this reason imports from Germany should not be dismissed from consideration, for I believe that our instruments can compete with the American both in construction and beauty of tone.

It is the protective tariff in the first place that excludes us from the American market, and its retention is advocated by the manufacturers with all their power; and in the second place it is the enormously increased production, which must end in overproduction, which, if it has not already been reached, cannot, according to the latest indications, be far distant. If the period of overproduction exists in America we may look for competition in all foreign, transatlantic and even European markets. These must be gained by solid, honest work, if we want to hold our position. We cannot compete with America in quantity, but in artistic and technical perfection the German piano trade is superior beyond question.

It will be clear from my remarks that an exhibit in the Exposition is of no value for our trade, and all those who have made no exhibit (my firm, thank goodness, is one) will have saved a considerable sum of money and much trouble and unpleasantness.

Mahogany Veneers on Exhibition.

W. M. BOOTH, a member of the firm of John Copcutt & Co., dealers in veneers and mahogany, returned from a European trip on Sunday, the 13th inst.

While in London Mr. Booth came upon the finest lot of mahogany logs that he had ever seen. He purchased them, and they are now on exhibition at the lumber yards of the firm.

Dealers in Plattsburg.

PLATTSBURG, N. Y., on the shore of Lake Champlain, is the trade centre of the greater portion of the Adirondack region as well as the upper part of the Champlain Valley. The prevailing business depression has made matters somewhat slow at present, but with the prospect of abundant crops the outlook for the fall trade is a promising one.

W. H. Coats.

W. H. Coats, who succeeded the late firm of Hudson Brothers, has recently moved into pleasant quarters at 8 Clinton street, where in addition to a large wareroom he has ample storage facilities. Mr. Coats at the outset had many difficulties to contend with, but he has succeeded in establishing a safe, conservative business; he is an advocate of the one price system, and rarely deviates from his fixed price. He has a large stock of small goods and sheet music, and controls a goodly portion of the trade. Mr. Coats is the agent for the Hallet & Davis, Kranich & Bach, and Brown & Simpson and Prescott pianos, and the Wilcox & White and Farrand & Votey organs.

Milne Piano Company.

A new venture that should be a paying one is the Milne Piano Company, which commenced business this week. The firm is composed of T. K. Milne, manager of the late Emerson branch at that place, and a salesman of much ability, and A. E. Dustonsmith, a practical piano man, who will have charge of the factory. They will turn out their first piano in a few weeks, and for the present will only manufacture for their own consumption, turning out about one each week. It will be a medium grade piano, with a third or sustaining pedal. In addition to manufacturing they are prepared to make all necessary repairs to old pianos, in which branch they have a comparatively clear field, this being the only place of its kind in Northern New York or Vermont. They are also agents for the Sohmer, Emerson, Mehlin, Hazelton, Vose and Strich & Ziedler pianos and the Carpenter organs.

It is rumored that there are to be more ventures in the piano manufacturing line in Plattsburg in a short time, of which due notice will be given.

WANTED—I want a good position with a piano manufacturing concern. Have done good work for my last house, which unfortunately for me was too weak to stand the present stringency. Can give the best of references. Address, Park, care of MUSICAL COURIER, 236 Wabash avenue, Chicago, Ill.

WANTED—Experienced piano and organ salesman (traveling) desires to make a change September 1. Familiar with wholesale, retail and consignment business and collections. References if desired. Address, Carl, care of MUSICAL COURIER, 236 Wabash avenue, Chicago, Ill.

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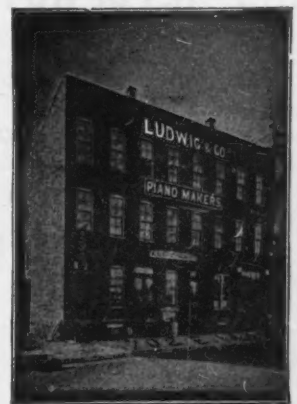
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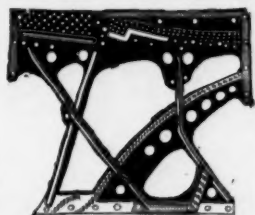
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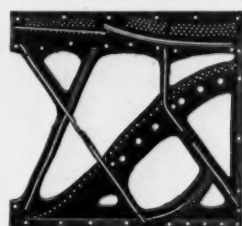
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